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JAMES TAYLOR

JULY 1971 CDC 50¢

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WHAT IS LIFE

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NO LOVE AT ALL

JUST MY IMAGINATION

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COUNTRY ROAD

LONELY TEARDROPS

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HANG ON TO YOUR LIFE

DIDN'T IT LOOK SO EASY

I CAN'T HELP IT

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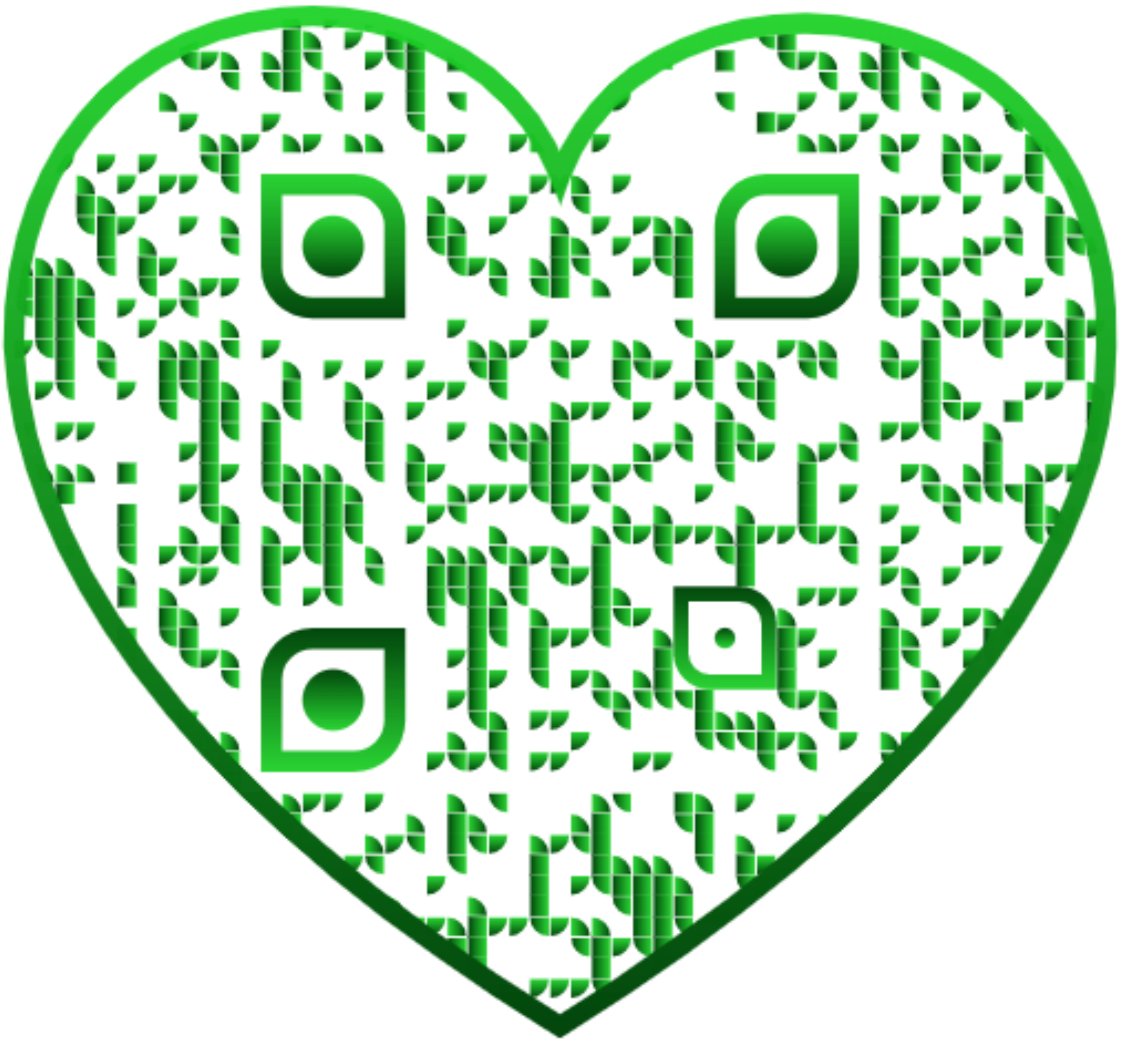

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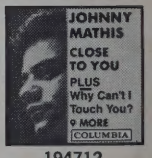

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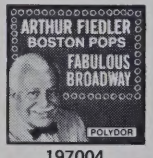

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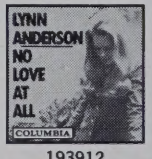

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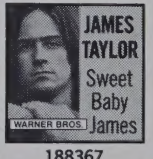

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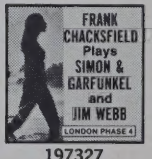

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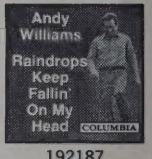

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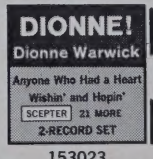

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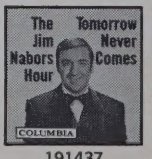

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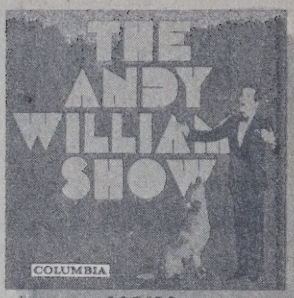

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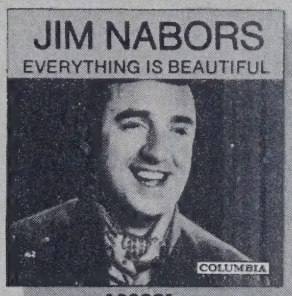

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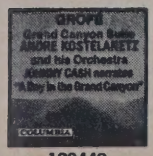

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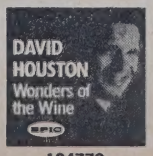

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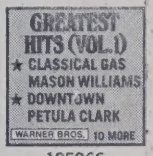

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HIT PARADER

NUMBER 84 JULY 1971

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6/THE SCENE
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12/JAMES TAYLOR *Closely involved*
14/NEW BREED *Roberta Flack, Leon Thomas, Last Poets*
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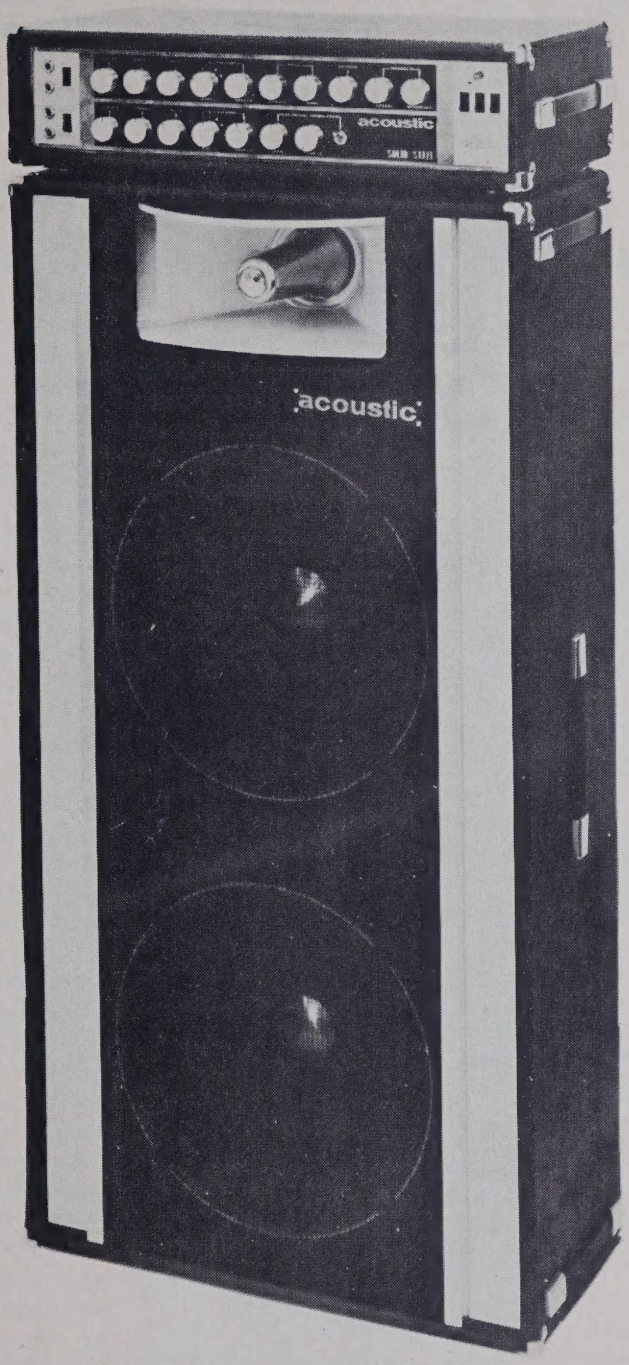

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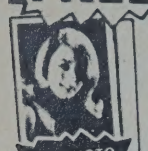

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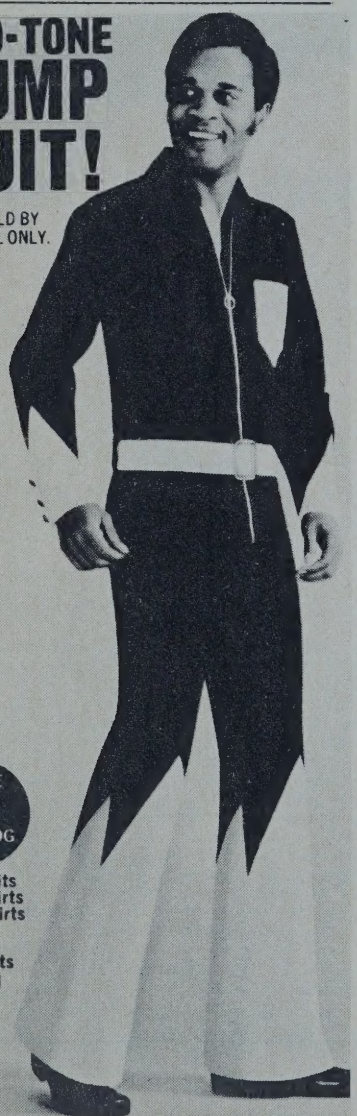

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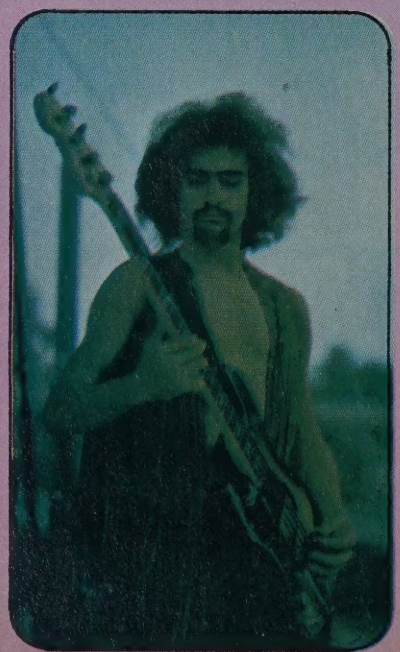
THE SCENE

COLOR

The rock world is a colorful one. Nobody thinks of Mick Jagger at full stretch as a black and white swirl. It's always been this way -- nobody really experienced the full impact of the rock and the roll until they saw all those groups in their coasts of many colors jiving across the stages of the nation, just working out.
Into COLOR. And glossy pages. Reflecting the scene.

From now on color photographs will complement and compliment the features that will continue to take a look at, get into under and around the myriad facets that make up the rock industry.

COLOR.



Ill served by celluloid?

"Zabriskie Point" with Pink Floyd's music. "Homer" with a soundtrack featuring some heavy names. "Medium Cool" involved with Frank Zappa and his sounds. "Easy Rider" had a fine top ten of top names and was followed in similar fashion by "Strawberry Statement."

Rock music in film has gone a long way baby, from the days when it was just an interlude between Elvis Presley in Hawaii, or Las Vegas, or Acapulco (same story, different backdrop). Or those Herman's Hermit films, Connie Francis, Frankie Avalon on the beach with Annette Funicello.

Just a question though.

Most of the first mentioned films and most of the other films that use rock records of a rock score are concerned with revolution throughout the land, campus unrest, riots and drugs. Now do these films set up a reaction in the Over 40's that rock music is continually and irrevocably intertwined with this sort of activity?

Nobody denies that some rock music is and some rock composers are involved and reflect that the times (rather than lead, incidentally, something they are oft accused of).

But the public image of rock to the Over 40 straights is already bad enough, due to a few well placed distortions and some actual happenings. They find it hard to believe that music is the whole trip and their reaction is showing up in festival clamp downs, radio scares, etc.

Perhaps a few films that show the other side of the rock world -- without getting into the laughable, inane activities of the early pop films -- could be made.

(Or even issued: Creedence Clearwater Revival have an intelligent account of their rise as a group, plus lots of healthy action during one of their concerts that is available as a television film.

Nobody has bought it for America at this writing....)

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ROLLING STONES
The Age of Innocence
Part One

We start here a kind of history of the Rolling Stones. It's detailed, peppered with odd facts, and shows the world the Rolling Stones moved through. . .the effect it had on them. . . and vice versa.

The years covered, 1962-1965, were the Age of Innocence for the Rolling Stones.

The media still referred to them as pop stars. Pop and star are out now. Long hair was a favorite tag to latch a quickie headline on – the Stones were freaks, still vaguely lovable and certainly harmless.

The Establishment viewed them with bemused tolerance unaware of the pull they were exerting – to get much stronger – on their children. Innocence finally crumbled along with other things in the later years.

Hit Parader thanks the tireless Jo Bergman of the Stones' office who compiled the facts, Les Perrin and his office staff, Jonathan Green, Stanley Booth and Ian Stewart.

THE STORY SO FAR

Our heroes are born, go to school and take up various occupations.

MICK JAGGER, born July 26, 1943. Worked as a sort of physical education counsellor, games and sports instructor, on a U.S. service base at 18. His first stage work with Alexis Korner.

CHARLIE WATTS, born June 2, 1941. Worked as artist with advertising agent. Played with a group, Blues by Five, when he met Alexis Korner. Played with him before Stones.

KEITH RICHARD, Dec. 18, 1943. Was a mailman for four days during Christmas season, 1961. First stage appearance with country and western band in art school.

BRIAN JONES, born Feb. 28, 1942. Among other things, worked as assistant in electrical department in store. First stage work, playing alto with a group, the Ramrods.

BILL WYMAN, born October 24, 1941. Was bookmaker's clerk, joined the air force and worked in engineering firm.

MICK TAYLOR, born Jan. 17. Worked as commercial artist engraver for a few months.

1962

Mick met Keith first when he noticed him carrying a copy of Chuck Berry's "Back In The USA" Brian, Keith, Mick and Ian Stewart got together for the general purpose of playing at Bricklayer's Arms, a London pub. Over Christmas, 1962, there is a newspaper strike in New York, the Russians test nuclear devices in the arctic and the Queen of England sends her Christmas message via Telstar satellite. On Dec. 26 the Rolling

Stones (unnamed but thinking about the name Silver Rolling Stones) have a disastrous booking in the Piccadilly Club.

Early in 1963, the deputize for Alexis Korner at London's Marquee Club. Following this they get regular gigs at the Marquee, Eel Pie Island, just outside London. They record in the IBC Studios and in February began an eight month residency at the Crawdaddy Club, Station Road, Richmond, when a following emerges. Gorgio Gomelski is their manager (he later managed Yardbirds, Brian Auger, Julie Driscoll) is involved and Andrew Loog Oldham arrives on the scene. Feb. 14 -- Harold Wilson is elected leader of the British Labor Party.

1963

April 28: Andrew Oldham and Eric Easton see Stones at Richmond London. Signed management deal next day. Castro hugged by Krushev in Moscow. I.S. Defense department simulates total atomic global exchange. U.S. wins.

May 10: First official recording session at Olympic Studios, London. Oldham produced. Tracks included "Come On," "I Wanna Be Loved."

June 3: Death of Pope John.

June 7: "Come On" released in Britain. "Thank Your Lucky Stars" (Dick Clark - type show) -- first television appearance.

August 8: Great Train Robbery.

August 11: First National Jazz Festival appearance, Richmond.

Sept. 29: Start of first English tour with Everly Brothers and Bo Diddley.

Nov. 1: "I Wanna Be Your Man" released in Britain.

Nov. 22: John F. Kennedy assassinated in Dallas.

1964

Jan. 6: Rolling Stones start tour with Ronnettes. Topped bill for first time.

Feb. 21: "Not Fade Away" released in Britain. Phil Spector assisted in recording studio. Gene Pitney on guitar on flipside.

April 18: Wembley Empire Pool appearance - "Mad Mod Ball!"

April 20-21: Montreux for International TV festival.

April 22: London Daily Mirror reported: "Mr. Wallace Scowcroft, president of the National Federation of Hairdressers offered a free haircut to the next No. 1 group or soloist in the pop chart, adding 'The Rolling Stones are the worst. One of them looks as if he has got a feather duster on his head'."

April 26: Wembley Poll Winners concert. "Not Fade Away" first U.S. hit for the group.

May 1: American visit. Columnist for London Daily Mirror, Jack Hutton explained how Stones coped with rude comments about appearance in San Antonio, Texas: "As if by a pre arranged signal, all five simultaneously pull down the skin from under their eyes, and push up their noses. Believe me, it's frightening...."

May 10: In the People newspaper, writer-disk jockey Jimmy Savile revealed: "The Stones are a great team for having a laugh and dress very clean and smart when they relax, contrary to what lots of people think..."

May 11: Newspaper report. "Twenty year old Mick Jagger had undergone a shampoo and set at the BBC television studio. Mick hasn't got a hair dryer. He just 'walks about'.

May 27: Headline in London Daily Mirror: "BEATLE YOUR ROLLING STONE HAIR. A headmaster ruled yesterday: Beatle haircuts are IN -- but Rolling Stone styles are OUT. The headmaster, Mr. Donald Thompson had suspended 11 of his boys from Woodlands Comprehensive school Coventry, because they wear their hair like Mick Jagger and Co. of the Rolling Stones pop group. "Long and scruffy," Mr. Thompson calls it. But yesterday he said they would return if they cut their hair neatly -- like the Beatles."

May 27: Death of Pandit Nehru.

May 29: First LP released, "The Rolling Stones." London Daily Mirror reported: STICKS AND STONES "Everything seems to be against them on the surface. They are called the ugliest group in Britain. They are not looked upon very kindly by most parents or by adults in general. They are even used to the

THE JAGGERNAUGHT in action. Mick Jagger, head Stone caught in action during the film "Gimme Shelter" a documentary that takes you through the last American tour by the Stones.

From a joyous concert at Madison Square Gardens, where everything, music, audience, vibrations, was right and fine, to Altamount where it all went sour and a murder happened.

type of article that asks big brother if he would let his sister go out with one of them? But an awful lot of people love 'em -- those five, shaggy-as-Shetland ponies lads known as the Rolling Stones. Because 110,000 people in Britain forked out nearly 200,000 pounds ($480,000) across the record counters for their first LP -- simply titled 'The Rolling Stones' .... Said 20 year old Mick Jagger, "I never did like wearing a suit. Maybe I'll like wearing a suit when I'm 25."

June 1: Leave for first American tour. On Dean Martin show, the host says "Their hair is not all that long. It's just smaller foreheads."

June 3: London Daily Mirror: "STONES FLEE FROM FANS. Teenaged girl fans armed with scissors are keeping the Rolling Stones 'prisoners' in a Broadway hotel. For the fans have caught a 'curl for a souvenir' fever...now the Rolling Stones are busy dodging the scissors.

June 12: London Daily Telegraph: "Police broke up a press conference given by the Rolling Stones in the middle of Michigan avenue in the centre of Chicago today. As shrieking fans surged round the five British singers traffic was in danger of coming to a standstill. A senior police chief shouted angrily: 'Get out of here or we will lock up the whole bunch.' The Stones adjourned to the pavement.

June 16: London Daily Mirror: "Magdalen College, Oxford, England, had booked the Stones a year earlier for a Commemoration Ball, when the Stones were virtually 'unknown' The fee? 100 pounds ($240)...and to honor the deal the Stones had to fly back from the States for the date at an airline fare of 1500 pounds ($3600). Deficit on one engagement -- 1400 pounds ($3460).

June 26: "It's All Over Now" released.

July 6: UNWASHED ONES GET A WARNING. A ticket alone will not get fans into a dance where the Rolling Stones will be the star attraction. They will have to be CLEAN as well. Those fans who fail the test...will be told, 'Wash or else.' Mr. Ron Smith, deputy entertainment manager, said: "The Rolling Stones themselves are very clean intelligent lads.

July 8: "What a surprise. Just look who turned up at the Beatles' exclusive party -- shaggy haired Rolling Stones Bill Wyman, Keith Richards and Brian Jones... the party was held as the Dorchester Hotel, London to celebrate the premiere of the Beatles first film, "A Hard Day's Night". Things were really swinging in the wee small hours yesterday when in strolled three of the Stones...casually dressed and uninvited. The Beatles spotted their pop rivals...and gave them champagne. For the Stones were celebrating too. Their disc, "It's All Over Now" is top of the charts. A report from the London Daily Mirror.

July 24: British mailmen get 6-1/2 percent pay rise. Fans riot at Stones concert in Blackpool, England. Newspaper report: "The riot broke out in the Empress Ballroom, Blackpool as one of the group Mike Ritchie (sic) waved his guitar at the 7000 audience...to threatening boos, and the five Rolling Stones ran off stage. One of the group said: "Some people in the audience obviously didn't like us. We just had enough." One mob who were chanting 'Scotland, Scotland' challenged the police to a fight."

August 8: Concert. The Hague.

August 10: Daily Worker report: "Fans unable to get seats did more than 1000 pounds worth of damage ($2400) to the hall."

August 14: London Daily Express report: "IT'S ALL OVER NOW FOR REX. Rex and Alsation police dog patrolled the stage at a .... ballroom last night as 7000 teenagers shrieked applause for the Rolling Stones pop group. But after 20 minutes Rex had to be taken away for a rest. The noise annoyed him and he began to snarl at the crowd -- and the Stones."

Sept. 5: English tour -- Mojos, Billie Davis, Charlie and Inez Foxx.

Sept. 10: Rolling Stones awarded Melody Maker most popular group. "Not Fade Away" Buddy Holly's tune best song.

Sept. 11: LONDON EVENING NEWS: "THE BOY WHO TOOK OFF MICK JAGGER. The 16 year old...introduced as Paurie Yarham was everybody's idea of a winner in the competition for miming Mick Jagger. Paurie looked like Mick Jagger, seemed to know his every action. The audience...were delighted. Then

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BLOOD SWEAT AND TEARS – new member, trombonist Dave Bargeron, is on the left.

BLOOD SWEAT & TEARS

Why so long?

Some groups release albums like rabbits give birth to baby rabbits. Other groups take as long, as an elephant gestates (18 - 22 months for all of you who might need to know for a zoology test) to turn out new albums. Fans impatiently wonder how could it take so long to get ten or 12 songs down on a piece of plastic.

Blood, Sweat and Tears belong to the slowpokes having released three albums in the three years of their existence. Their first album was released by Columbia in December 1967. That album *"Child Is Father To Man"* was made when Al Kooper was lead singer. Shortly after its release, Kooper's departure left Blood, Sweat and Tears floundering until they found a new lead singer in Canadian David Clayton-Thomas.

They recorded their second album with him and that was released in November 1968. From that album came their gigantic smash hit records

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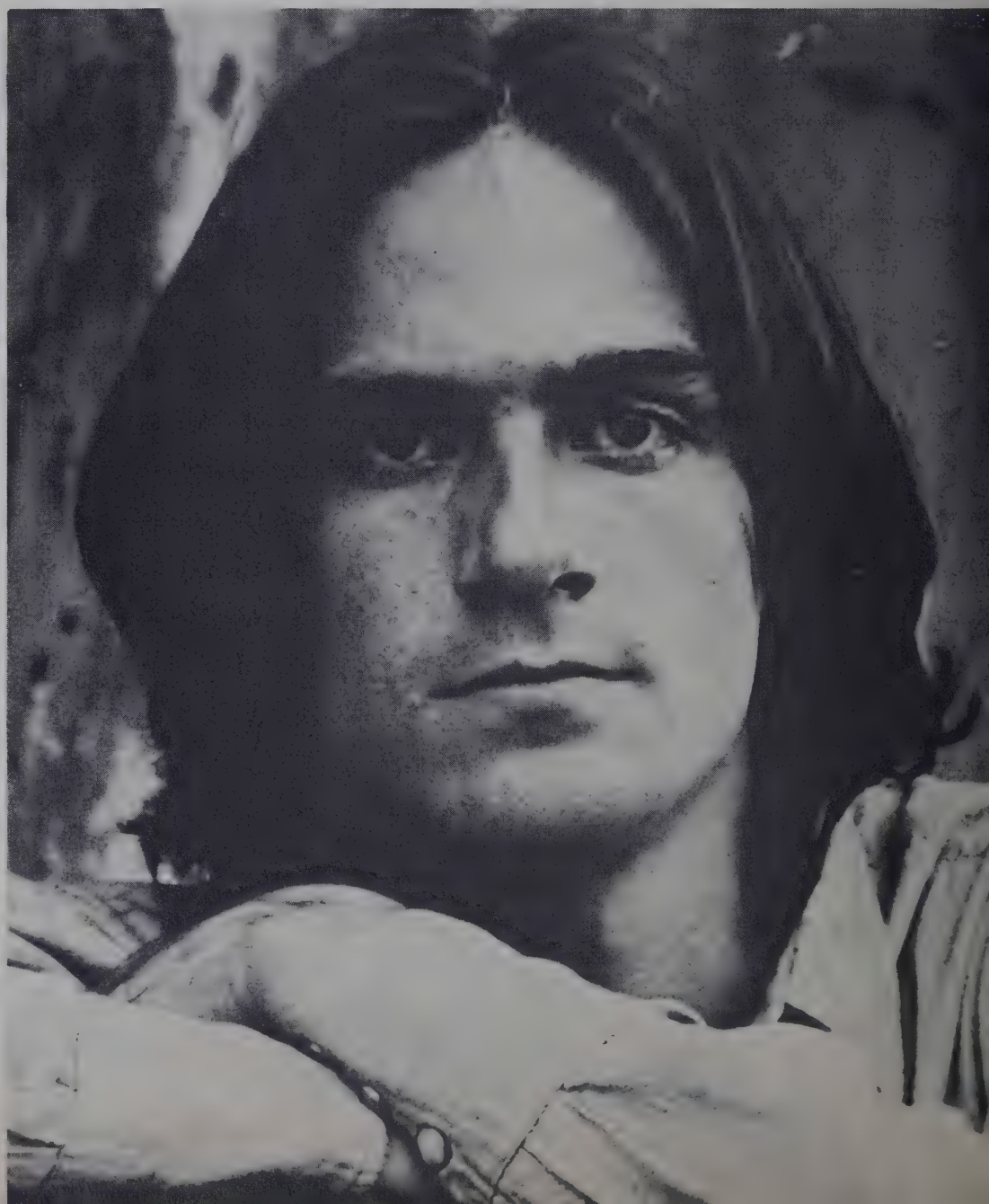
JAMES TAYLOR closely involved

Some people think that a rock star shouldn't have any friends.

They seem to feel that musicians are so super-super talented that being two or three places at once is no problem for them. These people advocate musicians who record themselves, manage themselves, back themselves up - everything but go door-to-door selling their own records!

But musicians feel differently from these rock critics and 'authorities' who write long articles about how producers, managers, and friends are unnecessary for the truely talented musician. Musicians need a helping hand, especially in the recording studio where there are always 14 things happening at once. Sometimes they'll give it a whirl on their own - Mick Jagger did, for instance. But that's always because the musician just hasn't found the right person to help him. That right person is named Jimmy Miller in the case of the Rolling Stones; Phil Spector in the case of George Harrison; and Peter Asher in the case of James Taylor.

Peter Asher is probably the best example of a musician's friend. He used to be a musician himself and, therefore, he knows just how important it is to give James Taylor the right help at the right time.



Peter is James Taylor's producer.

What does that mean, that word producer that you see on every album from the Fifth Dimension (Bones Howe) to Nico (John Cale)?

It means that the artist has someone he or she believes in who he or she can count on to get what is being sung and played down on the tape. And say how good or bad it is right to the artist's face without hedging or saying something nice so the artist's feelings aren't hurt.

That's what Peter does for James Taylor. Which is probably why James has been so successful so far. Not the only reason, mind you, but one of the better ones. And Peter should know a thing or two about producing and about being an artist who has to be produced since he had a number of hit records when he was half of the singing duo of Peter and Gordon back in the early days of The Beatles and The Stones. (Remember "A World Without Love" and "Summer Song" and "Woman"?)

But let's let Peter talk for himself about the work he's done helping James realize his music. First, Peter thinks that it is a good idea for an artist such as he was to get involved on the other side of the fence - the business side - as he is now.

"I think maybe it is a good idea," he says. "You see there's a certain very business sort of business side that I really wouldn't fancy being into. Like there's legal and accounting and all those people and like the very high company executives - into some really heavy stocks and deals and all that. I don't think I could ever really get into that.

"But business in the sense of not just being responsible for the records that you, yourself, make. . . .and trying to make sure with other people that good things are coming out, it's business but not in the hard bargaining sense."

Peter sees producing as "kind of the next stage" from being a singer. He enjoys "the kind of complexities involved in getting records, in getting good records out "which is just what he has been so successfully doing with James Taylor.

When he first started working with James, Peter admitted that there didn't "seem to be anything new happening. I mean, not just musically, I mean when the stones put a new record out it seemed to be much more exciting than any of the new new records coming out. We really seem to be waiting for I don't know who or what."

At first it looked like James Taylor wasn't going to be that new thing that Peter and the rest of the pop world were looking for. In fact, James' first album , which was on Apple Records, was a bit of a flop.

"James is someone I feel so strongly about, everything he does, that I really wanted, from when we first met, to be as closely involved with his career as could be and to help him in every way possible," says Peter talking about James.

"He was born in Carolina although he's lived all over the place - spent a long time in New York with a group called The Flying Machine. Now he's living on Martha's Vineyard."

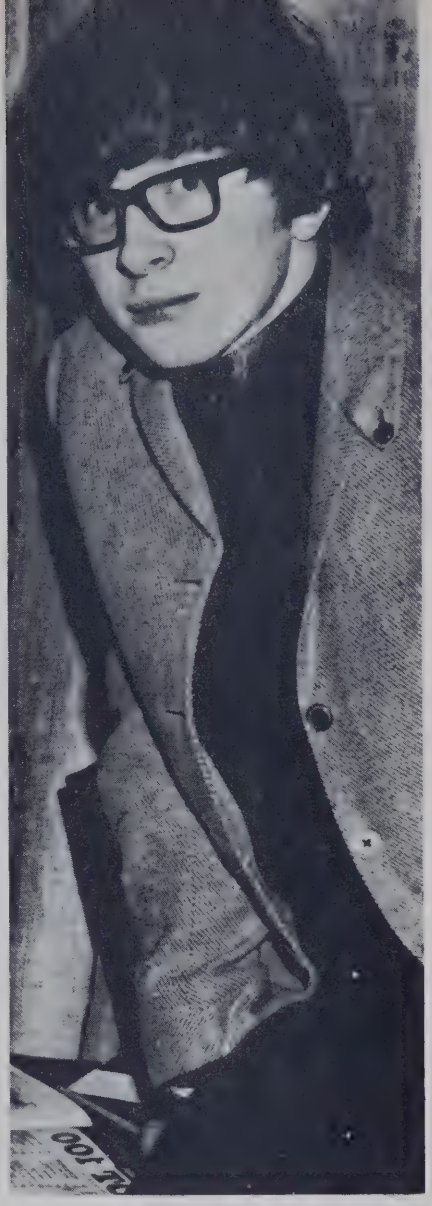
As for the first, the Apple, album, Peter says that no special techniques were used to produce the album. "There were no special techniques, we spent a lot of time on the balancing, I guess that's the only thing.

"And I decided at the beginning that really it was like the songs and it was James' voice and James' guitar that were so fine and that nothing else was as important as that and that we shouldn't lose sight or, rather lose hearing of that. Whatever happened. But that at the same time there was a lot that could be done to the songs to make them very different from each other and to make them more exciting to listen to. We spent a lot of time thinking about everything before we did it."

Peter, as a producer, seems to advocate thinking about what you're going to record before you walk into the studio. Making sure that you're not going to put anything on the record "that is going to interfere, or be in any way extraneous to the actual tune or the guitar riffs which are like the important things."

Listening to James' second album, his first really successful one, you can hear Peter's talent as a producer in every cut. He's seen that what gets on the record is no more and no less than the talent of James Taylor as a singer, songwriter, and guitarist.

What exactly a friend of the musician like Peter does for a musician like James when they walk into the studio probably needs some explaining so that you won't think that producers are the unnecessary people that some people as I said at the beginning of the article are trying to paint them.



Peter Asher – producers ARE necessary.

First Peter is responsible for seeing that where James is recording is best for James and his music. There are any number of different studios around the country, each with particular equipment and a particular sound. On James' "Sweet Baby James" album, Peter chose Sunset Sound Studios in California which has been used by any number of name musicians.

Peter's next task was to make sure that the right musicians were available to back James up without overpowering him. Talented, sensitive musicians like Carole King (who also plays piano with James at some of his concerts) were wise choices.

Then it was time to get into the studio proper and this is where any musician really needs a friend. Modern recording studios are an incredible combination of dials, wires,

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NEW BREED COMIN' UP

There's a new, young breed of black singers coming up – a breed that is aware of the roots but doesn't get into the funky - jive - fingerpop - boogaloo bag.

Singers that reflect what's happening around without the mysticism that can afflict others.

Like Leon, Thomas, Roberta Flack. And even the Last Poets.

Leon Thomas can, as befits a black man who was with the Count Basie orchestra, sing the blues. He is, as befits an ex-member of the Pharaoh Sanders group, involved in the avant, free jazz that attracts (a la Miles Davis) devotees from the fringe areas of progressive rock. And Leon Thomas has taken his music away from the baby-done-gone mannerisms, most often found in blues and soul singers. And for all his album and song titles (Spirits Known And Unknown" - "The Creator Has a Master Plan") he doesn't deal in obscurities of philosophy. He can put together some heavy stuff about Vietnam, or the cockroaches in New York city....

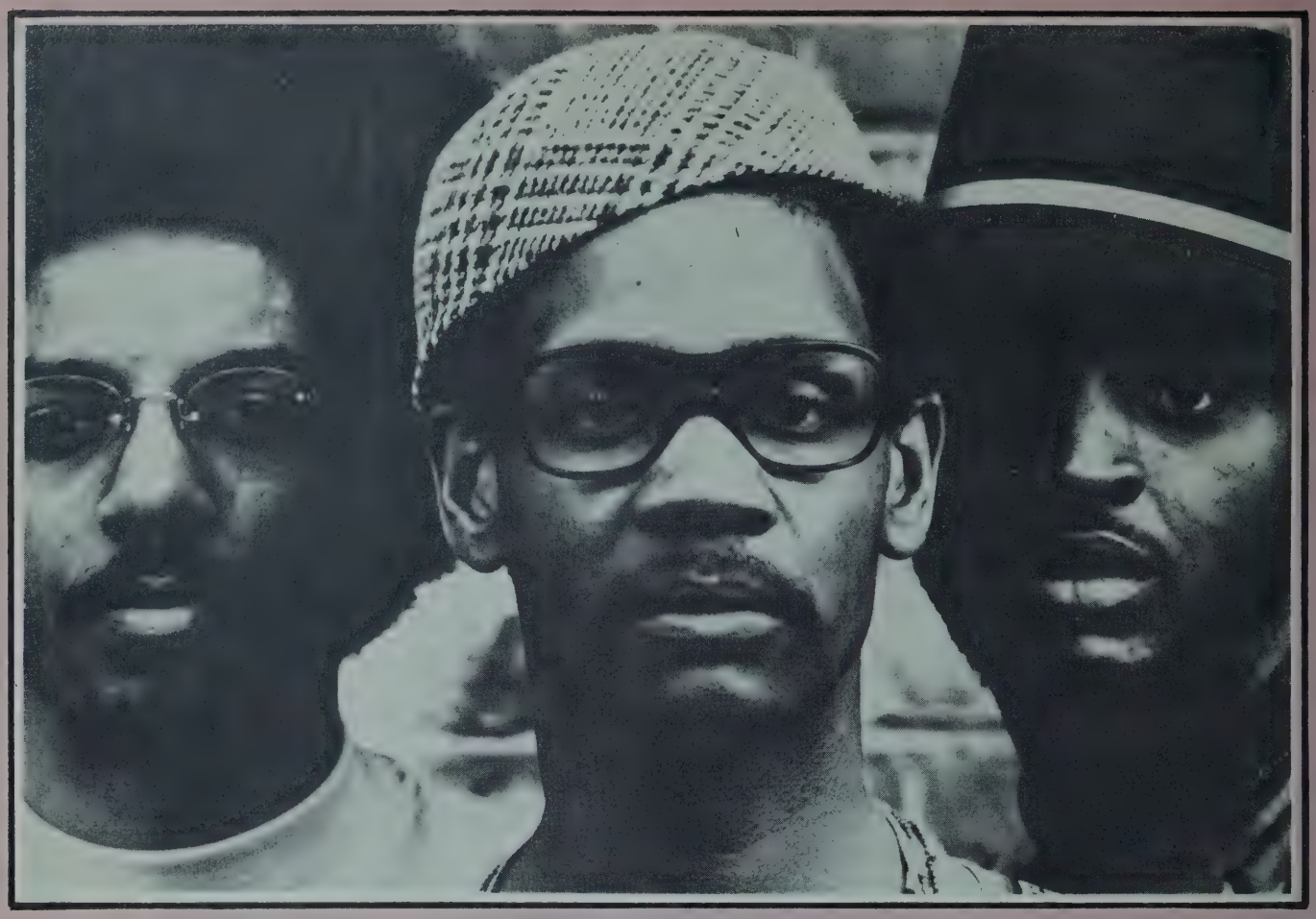
Leon Thomas' distinctive trademark is his yodel. But if that conjures up visions of men in little leather trousers on top of the Swiss Alps – forget it. Leon Thomas' technique can be African. . .or even American Indian... or even those spirits, known or unknown.

He thinks the time has come for the expansion of the vote in the New Black Music. He says: "In a way things have come full circle. At the very beginning of all music there was the voice.

"Now we're getting back to the importance of that primary human instrument. The voice can be most evocative of all instruments. But as I hear things, for that to happen requires going into the most ancient forms of musical expression."

LEON THOMAS

ROBERTA FLACK



THE LAST POETS

Among these forms, according to Leon Thomas, is the music of the pygmies and others in Africa, Indianragas and the music of the Himalayas.

"If you listen, although some people regard these people as 'primitive', what they are doing is really very complex and subtle but at the same time it's also a very free expression of the voice. They used to call me 'Mr. Modern' on a radio show I did, but I contend that to be really modern, to be really into it, you have to go back as far as you can. In that process you liberate the voice and as you do this you find the voice can play a most important role in terms of talking about what's going on.

"People will listen to singing where they won't pay much attention to speech. And through everything I do now, there's a conviction that you have to be more than an entertainer. It just doesn't make sense pretending nothing else is happening outside of whatever it is you're performing.

"But that doesn't mean you have to reflect chaos and disorder. It's the other way round: a lot of stuff is coming up in music that has nothing to do with art, but an artist can try to get what's going on in order and do that while commenting on it."

Leon Thomas was born in East St. Louis, remembers that there were a lot of records around the house -- "all the way back to Blind Lemon Jefferson" -- and started singing scat, wordless vocals in local clubs. His influences included B. B. King, Billy Eckstine and Joe Carroll a scat singer with Dizzy Gillespie at the time and most importantly, tenor saxophone player, John Coltrane. He worked in Nashville, came to New York, joined Count Basie and got into the New Black Music of Archie Shepp, Pharoah Sanders while in New York. He joined Pharaoh as singer, staying with him a couple of years. Now he works with his own group.

Roberta Flack, singer - pianist, talking: "I sing about unreal values, a crass distortion. There is no starlight in my eyes. . . .I just want to sing and play my music and do it honestly even if I have to push elevator buttons to make a living. I don't see myself as an artist. I am a musician who is dedicated to the art of music.

When one is labeled an artist there's a tendency to feel that one has no room to keep on developing. I want to be a singer -- not a black singer. I am black. I grew up in a lower middle class black home. I think black is beautiful but there is much gorgeous music in the world that has nothing to do with black. . ."

A fine thinking lady, Miss Flack, who despite the last remark seems most allied right now with the work of Gene McDaniels. It's the same McDaniels who has the gospelly hits on Liberty in 1955 - 60 with "Tower of Strength" and "100 lbs. of Clay" but now satire - with - bite and not a little anger.

"Compared to What" was a useful merging of Flack singing - McDaniels writing, followed by more of the same with "Reverend Lee" All showing the new directions that Roberta is taking, despite the fact that early enthusiasts for her singing-playing were Burt Bacharach, Woody Allen, and that whole, you know, show BIZ scene.

Roberta has two albums on Atlantic, "Chapter Two" and "First Take" with another completed. She is also co-producer with Joel Dorn of an album by

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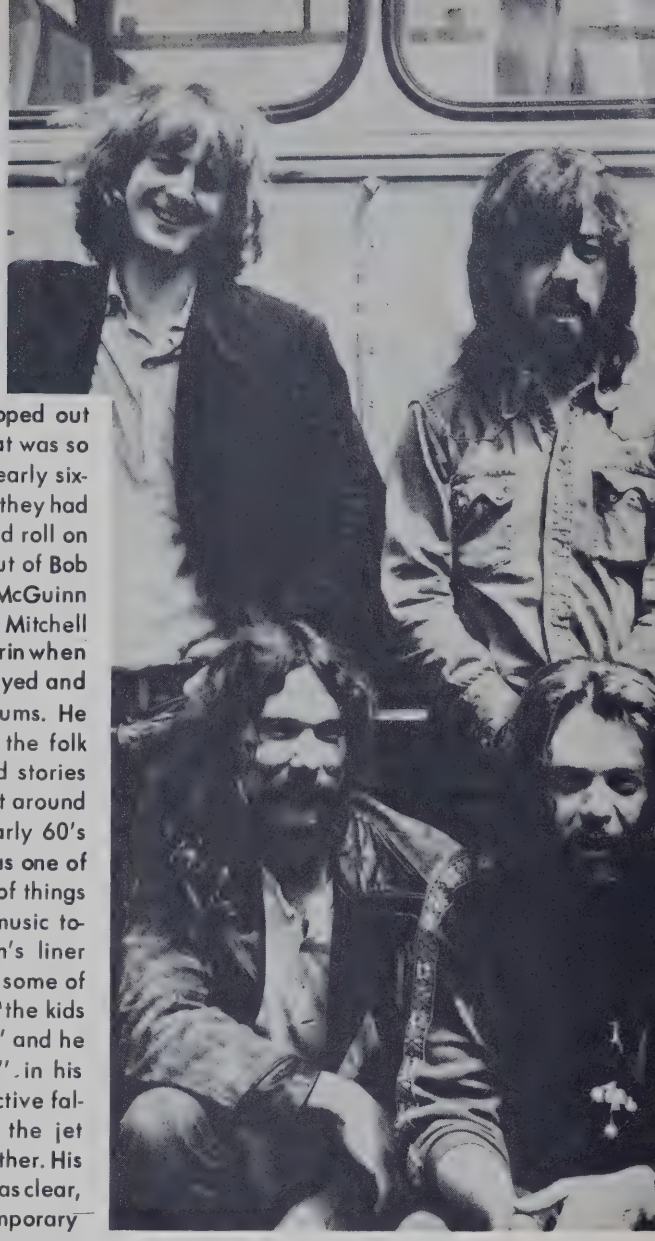
THE BYRDS
Then to now



THE LATEST BYRDS – everything from rag, to country, to rock, to Dylan. . . .to where?

1962: Bob Dylan's first album, "*Bob Dylan*"

1963 - 64: Beatles introduced in the US

1965: First influx of "adult" rock and roll in San Francisco -- The Byrds in a two or three week gig at the Peppermint Tree, a North Beach nightclub with a dance floor.

"*Bringing it all Back Home*" (Bob Dylan) Dylan't first album to use a rock band.

"*Highway 61 Revisited*" (Bob Dylan)

"*Mr. Tambourine Man*" (The Byrds, produced by Terry Melcher)

The Byrds had been together for about 8 months when their first album was released. The album was the result of their hit single, "Mr. Tambourine Man." In 1965, a group had to have a hit single before any record company would consider the greater investment of a long play recording. Things have changed since then. The recording industry has been profoundly changed by recording artists like the Beatles, like Dylan -- and like the Byrds. The changes in the recording industry only reflect the changes that have taken place in pop music, and in the popular attitude toward pop music. Perhaps we can even call it a revolution

Jim McGuinn -- leader, guitar
David Crosby -- rhythm guitar
Gene Clark -- vocals, tambourine
Chris Hilman -- bass
Mike Clark -- drums

That was on the first album. The personnel is almost completely different now.

Crosby was a folk singer - type before the Byrds, he worked as a solo singer and guitar player. Gene Clark (who wrote much of the early Byrds material, and sang a lot) had been with the New Christy Minstrels. Chris Hillman and Mike Clark (Gene's brother) both had country & western music backgrounds, Hillman having played bluegrass mandolin. The Byrds were thus a direct product of all the elements which helped to create our modern music: they developed out of the folk music revival that was so important for a while in the early sixties, they developed because they had grown up listening to rock and roll on the radio, they developed out of Bob Dylan and the Beatles. Jim McGuinn was two years with the Chad Mitchell Trio, one year with Bobby Darin when Darin was a folk act, and played and arranged for lots of folk albums. He was an important figure in the folk music revival. You can find stories about how McGuinn would sit around on the West Coast in the early 60's playing Beatle songs. He was one of the first group to bring a lot of things involved with modern pop music together. On the first album's liner notes, McGuinn talked about some of the things he wanted to do, "the kids are singing up there now. . ." and he sang "Mr. Tambourine Man" in his distinctly individual and effective falsetto. His music contained the jet plane sound, he explained further. His music was modern music, it was clear, intended for a very contemporary audience.

As I've said, McGuinn and the other members of the band came from a heavy folk music background, and the music on the first album reflected this, especially when you broadly defined "folk" music to include not only traditional music, but also material written by the many young composers/performers of that time -- young men like Bob Dylan. And of course "folk" music includes the country music background of the band. In addition to the title song, the first album contained, "Spanish Harlem Incident," "All I Really Want To Do" and "Chimes of Freedom" by Dylan and "The Bells of Rhimney" -- something of a standard, written by Pete Seeger. These songs are prime examples of what we used to call folk rock, remember? Songs with obviously folk song - like lyrics, set to rocking music, and sometimes songs that had first been recorded in simple folk settings, and then later re-arranged in a rock and roll format -- we called those songs, folk rock. The term is very seldom used now, because the idea of using poetic, folk song - like lyrics in rock songs is common. The term was important in early 1965 because it was an innovation.

On most of the remaining songs on the album, most of them written by Clark with or without McGuinn, The Byrds sounded a lot like the Beatles, with a great deal of emphasis on Beatle - like harmonies. This vocal approach was to change a little as time went on, to sound a little less like the Beatles, but to remain a rather complex style, and eventually to become very individual. The vocal style of the Byrds (with McGuinn's unique

voice) and McGuinn's unmistakeable 12 - string guitar sound, and an interesting up - front base, and Crosby's fine rhythm guitar work have become the basic elements of the Byrds' sound. One thing shouldn't go unnoticed about the Byrd's style on this album: years before the current rush in this direction, the Byrds were using many country elements in their music, even to the point of using a straight country lead guitar on one song on their first album. This might have been natural enough considering their backgrounds, but it can only be considered daring in the light of the attitude of most rock and roll fans toward country and western music.
1966: *"Rubber Soul"* (Beatles)
Blonde on Blonde" (Bob Dylan) Recorded in Nashville -- rock and roll with a little more of a country twang than *"Bringing it all Back Home."*
"Revolver" (Beatles)
"Jefferson Airplane Takes Off" One of the first San Francisco rock bands of the current scene makes it on a major label, and paves the way for the rest of the 'Frisco bands to take off.
"Turn, Turn Turn" (The Byrds, Columbia Records, produced by Terry Melcher).

A Pete Seeger folk song, real folky, right from the Bible, with amplified guitar, drums and McGuinn singing "up there." Folk rock, right? It was another hit single, and with it the Byrds proved that they wouldn't be one hit wonders -- so they earned the right to release another album. The Dylan songs this time were "Lay Down Your Weary Tune" and "The Times They are a Changing." The original Byrds songs usually sounded a lot like the Beatles, with some exceptions. Gene Clark was beginning to develop a more individual style. This album was much like the first, Beatle-like songs, Dylan songs, and some folk standards, "Satisfied Mind," "Oh! Susannah," done in the Byrds Beatle/Dylanish style. The album overall had a very distinct folk music flavor, leaning again toward the country and western.
"Fifth Dimension" (The Byrds, produced by Allen Stanton)

Remember all the hassle over (shudder!) Drug Songs? Remember "Eight Miles High"? McGuinn said it was about landing out of a fog in a London airport, and I believe him. (And anyway, he didn't mention whether or not he was stoned as the jet landed.) This song certainly wasn't the first "drug song" -- I'm certain there have always been songs about drugs (especially if one remembers that alcohol is a drug) -- and the Byrds themselves made a hit of another song often called a drug song, Bob Dylan's "Mr. Tambourine Man." At this time what was to become Psychedelic Music was just beginning, and many groups were just beginning to try to break away from traditional rock approaches somewhat, and try new things. More important than all the drug references was the new freedom to try weird or unusual musical techniques.

For instance, with the Beatle's *"Rubber Soul"* and especially with *"Revolver."* Indian music gave Western pop music some new ideas. We called it Raga Rock then, remember? Before *"Fifth Dimension"* appeared, Mike Bloomfield was on the West Coast, playing lead guitar with the Butterfield Blues Band, while on the same bill with the Byrds. Bloomfield and Dave Crosby (rhythm guitar with the Byrds) both began playing extended raga solos -- it is a little hard at this point to say who started it. And it doesn't matter anyway, for a while Crosby and Bloomfield were two of the most popular and influential guitarists around, and the Byrds had helped lead pop music in a new and somewhat fruitful path. (A good example of the type of work Bloomfield was doing at that time can be found on the Butterfield album, *"East-West."*)

The Byrds attempts at weirdness on this album are short and concise, to the point -- in contrast to the sometimes self - indulgent extended attempts at weirdness by other groups. The title song is space-y, "Mr. Spaceman" is a science fiction story, "Eight Miles High" you already know about, "Hey Joe" on this album was one of the first in a long line of hit recordings of this tune, "Captain Soul" sounds like something they might have used to spread out at concerts. And -- of course, the album included the folky "John Riley" and "Wild Mountain Thyme," and a jet plane song (you remember what McGuinn said about his jet plane sound?), "2-4-2 Fox Trot (The Lear Jet Song).
1967: *"Sgt. Pepper's Lonely Heart's Club Band"* (Beatles) And everyone decided that the psychedelic revolution was on!
"Younger than Yesterday" (The Byrds, produced by Gary Usher)

It goes without saying that much of the "psychedelic music" that was going down at this time was nothing but loud, noisy, sloppy and crude -- usually pretentious. If the Byrds were responsible for helping to pioneer this field of pop music, then they have also been responsible for some of the most tasteful songs of this strange and sometimes exciting variety.

By the time that this album was released the Byrds had already matured to the point where they could take wry looks at themselves and the rest of the self-proclaimed geniuses in the pop music field, "So You Want To be a Rock and Roll Star?" An amazingly honest and important song, a very personal statement.

With this album, the Byrds style had matured, and the best parts of their various influences had been absorbed and united by the additional freedom that was being introduced into pop music when *"Fifth Dimension"* was released. "Renaissance Fair" is a beautiful song about everything everyone hoped and still hopes that the aware youth of the world are all about -- some people call those youths hippies, "Everybody's Been Burned" is a Byrds song about love, and very touching, "My Back Pages" was written by Dylan, and the Byrds' recording is brilliant, on the level with their "Mr. Tambourine Man." Some of the other songs sound a little like the Beatles, some sound very country all of them sound just like the Byrds. The only low point of the album is understandable. Dave Crosby attempted a raga thing called "Mind Gardens" -- not a guitar solo, but a vocal. It sounded only pretentious.
1968: *"John Wesley Harding"* (Bob Dylan) Perhaps this distinctly country album made people feel it was all right to include a few country licks in their albums -- if Dylan could do it, it must be okay.
"The Notorious Byrd Brothers" (The Byrds, produced by Gary Usher)

This album seems like a transition album, between the space-y, *"Fifth Dimension"* and the more country oriented music that was to follow. But it didn't seem to be as much of an unfortunate compromise as some transitions tend to be. There was, after all, no reason for the Byrds to be self-conscious about their transition -- they had been playing country music from the very first, and their interest in weird sounding music was just as basic to the group. On this album,

"Artificial Energy" – and especially "Space Odyssey" are pretty weird. The last song is obviously based upon the plot of a story called "The Sentinal" by Arthur C. Clarke. This was the short story that the movie "2001: A Space Odyssey" was based on. At the time that this song was recorded, just about all that was known about the movie "2001," then still in production, was that it was based on Clarke's story. The movie turned out to be only loosely based on "The Sentinal," but the song still anticipates the movie rather well, and is a good song in its own right.

On "Wasn't Born to Follow" and "Changes Now," "freaky" guitar riffs and country licks fade into each other, they seem to indicate the direction that the band wanted to follow, for the moment. And then there is "Old John Robertson," a folk ballad-type number, featuring a somewhat weird guitar run in the instrumental break. *"Sweatheart of the Rodeo"* (The Byrds, produced by Gary Usher)

Chris Hillman -- Bass, Mandolin
Gram Parsons -- Guitar, Steel Guitar, Piano
John Hartford -- Banjo, Guitar
Roy Husky -- Bass
Clarence J. White -- Guitar
Roger McGuinn -- Leader, Guitar

Those were the Byrds for this album -- quite possibly this wasn't the stage band, even around the time this album was released. But it seems that as long as McGuinn remains with the band the Byrds remain the Byrds -- even if McGuinn changes his name from Jim to Roger.

Hillman, with the group from the beginning, split after this album to form a group with Gram Parsons, the Flying Burrito Brothers. Parsons had come from another pop band that had been trying -- with little commercial success -- to bring country music into the rock limelight. Parsons is very talented. When this album was made, the Byrds must have wanted to make an album that would surprise a few people: country music, no frills. That was a rather courageous thing to do -- there was, and is, a great deal of dislike for country music felt by many rock fans, in spite of the fact that country elements have always been an important part of rock music. Parsons had already been making country music with his other band, and he dominated this album, with lots of singing and most of the writing, including the excellent "One Hundred Years from Now." The Dylan songs this time: "You Ain' Going Nowhere," and "Nothing Was Delivered."

There might be some misunderstanding about the purpose of this album. *"Sweetheart of the Rodeo"* wasn't an attempt to combine elements of rock and roll and country. It *was* country. Now, it may well have been an attempt to harvest some of the money and attention normally reserved for rock and roll. . .

1969: *"Nashville Skyline"* (Bob Dylan)

"Dr. Byrds & Mr. Hyde" (The Byrds, produced by Bob Johnston)

Probably some people became convinced that the Byrds were only interested in doing country music when *"Sweetheart"* was released. *"Dr. Byrd"* proves that the Byrds remain interested in many forms of music, just as one would expect a talented, versatile band to be.

About *"Sweetheart"*. I said that the Byrds had been courageous to release the album while most of their audience was thinking that they disliked country and western. On this album, "Drug Store Truck Drivin' Man" and "King Apathy III" both comment on aspects of this dislike. In "Drug Store Truck Drivin' Man" McGuinn sings about a country disc jockey who is "like a father" to him, because he is the only guy he can get on the radio early in the morning. The DJ is a "Drug Store Truck Drivin' Man" and also happens to be a leader of the Ku Klux Klan, and doesn't like young folks -- McGuinn learns all of this from listening to the guy's show. McGuinn explains that he is a rock and roll musician, and he can't understand why his favorite DJ doesn't like him. Actually, McGuinn does understand all of that, this song tells the story. That DJ just couldn't like the millions of young liberal or radical rock fans, and those rock fans couldn't like him. A leader of the Ku Klux Klan? *That* is something that is going to cause more than just a generation gap. Country is still good music, but sometimes the values of the music aren't the values of young rock fans. Country can reflect a free and liberated viewpoint, of course, as real to youth today as it possibly can be, but too often even when this is true, there is sometimes still a gap between the people involved with country and western music and the rock audiences.

The second reason many rock fans don't like country and western music is simpler: snobbishness. We have all been spinning out on our "progressive" rock. And that is fine, it has involved a lot of people in some good music. But in this instance it is unfortunate, the situation is preventing young people from enjoying a very pleasant form of music. "King Apathy III" is McGuinn's comment on this artificial, contrived part of the "new" music. The song's answer to the problem is ". . .leaving for the country to try and rest my head." The answer probably isn't that easy, but hopefully people will start to realize that music is music, and that country and western music is every bit as valuable a form as any other.

The rest of the album has a lot to offer: two Bob Dylan songs, "My Back Pages," and "This Wheel's on Fire" (written with Rick Danko of the Band), a wonderful, sing-along-able corny "Old Blue," "Bad Night at the Whiskey" about what its like to be a rock musician, the science fiction-y "Child of the Universe" from the movie *"Candy"* and more.

1970: *"Untitled"* (double LP, the Byrds). Notable for a toning down of country effects and a long jam session of their early success, "Eight Miles High" which runs 16 minutes. The toning down fits in with a remark made by Roger McGuinn who told a reporter: "I don't care if I never sing another country song in my life. It's not my style really." McGuinn also said that previous personnel changes (present group: McGuinn, Gene Parson, drums, Clarence White, guitar, Skip Battin, bass) were oriented towards country music. Another trend is reflected, towards accoustic sounds.

There are very few bands that have been around as long as the Byrds. The Byrds are really special: they helped to start the West Coast music scene, they helped bring the Beatles to the U.S., they helped bring Dylan to a mass audience, they brought additional freedom to rock and roll, they helped to make rock and roll a creative business. In a field where too many competent performers posture like geniuses and end up floundering in pretention, the Byrds have remained totally successful makers of good music. Their influence has been profound, and more important, their music has been -- and is -- always varied and always pleasant.

☐ HANK LUTTRELL

DEEP PURPLE
Pop Snobbery

DEEP PURPLE – following a disastrous experience, they all list France as something they dislike.

Pop Snobbery.

According to Ian Gillan, of Deep Purple, it's when groups get so selective in their attitude towards work that they cut their dates down to one or two a week -- denying their audience the chance to see the people whose record they've just spent money on.

Says Ian: "I can't tolerate it.

"Deep Purple plays for whoever wants to hear us. If the hall is full of heads smoking joints that's okay with us.

"If the next night it's all schoolkids dancing about yelling 'Yeah, Black Night, Black Night' – that's okay too.

"It really annoyed me when I read that Black Sabbath said they weren't going to make any more singles because they didn't want that kind of audience. The kids come out of school, borrow money from their parents to come to the concerts, there's nothing

DEEP PURPLE – against singles just as singles – "Paranoid" was a cut from an album.

wrong with them.

"You can't play to heads all the time. If you adopt that kind of attitude you're killing your market. There's a lot of musical snobbery, which I hate.

"About five years ago, a lot of people were making very good records. There was a lot of good music coming out, from U.S. Bonds and 'New Orleans' right through. But the point is, it was just music that people liked. There were no labels like teeney bop and underground being applied to it, like they are now."

Deep Purple's present status pleases Ian. But he can see the time when he may not be so involved. He tends to look to the future more than a number of musicians and it may be a project he has just completed that will lead to his achieving at least part of his aims.

"I've just written a children's story called 'Cherkazoo,' " he revealed. "It's a fantasy with weird animals and big blond giants and things. I went to see Richard Harris and Stanley Baker at their offices and they were interested enough to consider filming it for television next Christmas.

"It's taken two years on and off to write. I find writing very relaxing. It's great when you sit down with a big blank piece of paper and you begin to fill it with words.

"I wrote about anything.

"You can sit in a bar with a friend and say, 'Can you imagine if this happened?' and you build a big thing out of it, you could write it all down and get a story. I sit down at home and create fantasies and write about them."

Ian has never struck me as a writer of the non-musical variety so I asked him how he got started in the field?

"When I was with a group in England called Episode Six with Roger Glover he wrote and I said I wished I could and he went mad. He really got angry and told me that anyone could write. It was just a matter of sitting down and doing it. He was fed up with people telling him they wished they could write like him."□RICHARD GREEN

BLACK SABBATH

Simple and basic

"One of the biggest problems with the music scene today is the kids that try to read things into songs."

The speaker is Tony Iommi, who plays lead guitar with Black Sabbath, a group with a penchant for titles like "Paranoid" and "Funeral" and "Iron Man" ...and "War Pigs".

He continues: "The kids always try and interpret lyrics and they often create things that aren't there. The music of Black Sabbath is simple, basic stuff, the lyrics are plain, laid on with a plate.

"You can't misunderstand them.

"But with those kids it's like a big battle with the mind trying to sort things out. We haven't got the power to try and direct people in politics or anything else.

" 'War Pigs' and the drug songs are just our opinions -- we're not trying to influence people. We don't know if people will take it all in."

"War Pigs" is on the group's first album, one of a set of tracks that is a putdown on various things. It's anti the people who cause wars and then don't fight in them selves. Another, "Hand of Doom" warns about the use of drugs, the abuse of drugs.

That album was rehearsed in a small studio in a farm in Wales and some rough takes of various tracks were recorded there so the group could get an idea of what they would sound like later.

Tony Iommi pointed out that most of the Black Sabbath songs are written in the same way -- "We get into the heavy riff and things and Geezer (Butler) writes the words to go with the backing. He writes raw words to go with raw music. We were just messing about with the tapes after dinner and thought 'Paranoid' would be good for a single. It wasn't written as a single -- we never intend to do that. 'Paranoid' actually took us about five minutes to write and it was a big hit in England as well as America."

The second Black Sabbath album was considered quite a change from the first and there may be yet another switch before the third.

Tony admitted: "I don't know what we'll be getting into in the next six months. That's something you just can't say. When we did the first album we didn't know what the second was going to be like. When we have to go into a studio, we'll work something out."

Tony Iommi is an ex member of the Jethro Tull group. So I asked him an enevitable question -- what did he think about showmanship in groups? Did he think it was ever used as a substitute for good music, or was it just a thing that various artists found it necessary to do?

"It is used to get people to look," he replied. "We couldn't do it. Ozzy (Osbourne) leaps about a bit and people remember him for his head going up and down like the clappers but that's all. It's entertainment really.

"Groups go on and smash equipment up, people like to see violence on stage. I've only done it out of annoyance when something's gone wrong. I wouldn't do it as an act."

Bill Ward, drummer with Black Sabbath, recalled a gig they played, early in their career in Cologne, Germany when the power was cut off in the middle of a number "probably because the super wanted to go home." He gave that as an example of the sort of thing that upsets the group and sometimes makes them violent.

Tony commented: "I was going to put my guitar through the cabinet. They put the lights on in the middle of a number as well during that gig. But generally I don't think playing loud and raw music makes the audience violent.

"The only violence we get at shows is when we start it on stage.

"Sometimes the audiences get stirred up and that's great. We ourselves get excited on some numbers. I do a classical bit and if someone talks loud I get annoyed and we all get annoyed, the violence is just in us."

Black Sabbath have pretty much the same audience, the same type, whenever they play and they've never really experienced the teeneybopper bit, though getting that first hit single brought them close to it.

"The only audience we see are about 16 to 25 years old," Tony told me. "When we got that first single though we thought we'd meet up with a lot of people who came because of that, because we had a single up there in the charts. We did a place in England that was a straight ballroom and we were a bit dubious, but it was okay.

"Seventy five percent of them were our normal audience and we got about four giggling girls hanging about like we were a teeneybop group."

Black Sabbath were originally called Earth. And the music was nothing like they play now. A change had to be made and Tony went through what led up to it and what happened next for Black Sabbath.

"We kept the name, Earth, for about six months but there was another band with the same name and we had to change," he began. "We wrote a number called 'Black Sabbath' and Geezer said it would be a good name for the group, so we thought about it and agreed with him. We had started to come out with names like Joe Leg!

"We couldn't keep on playing 12 bars, we just got fed

(continued on pg. 62)

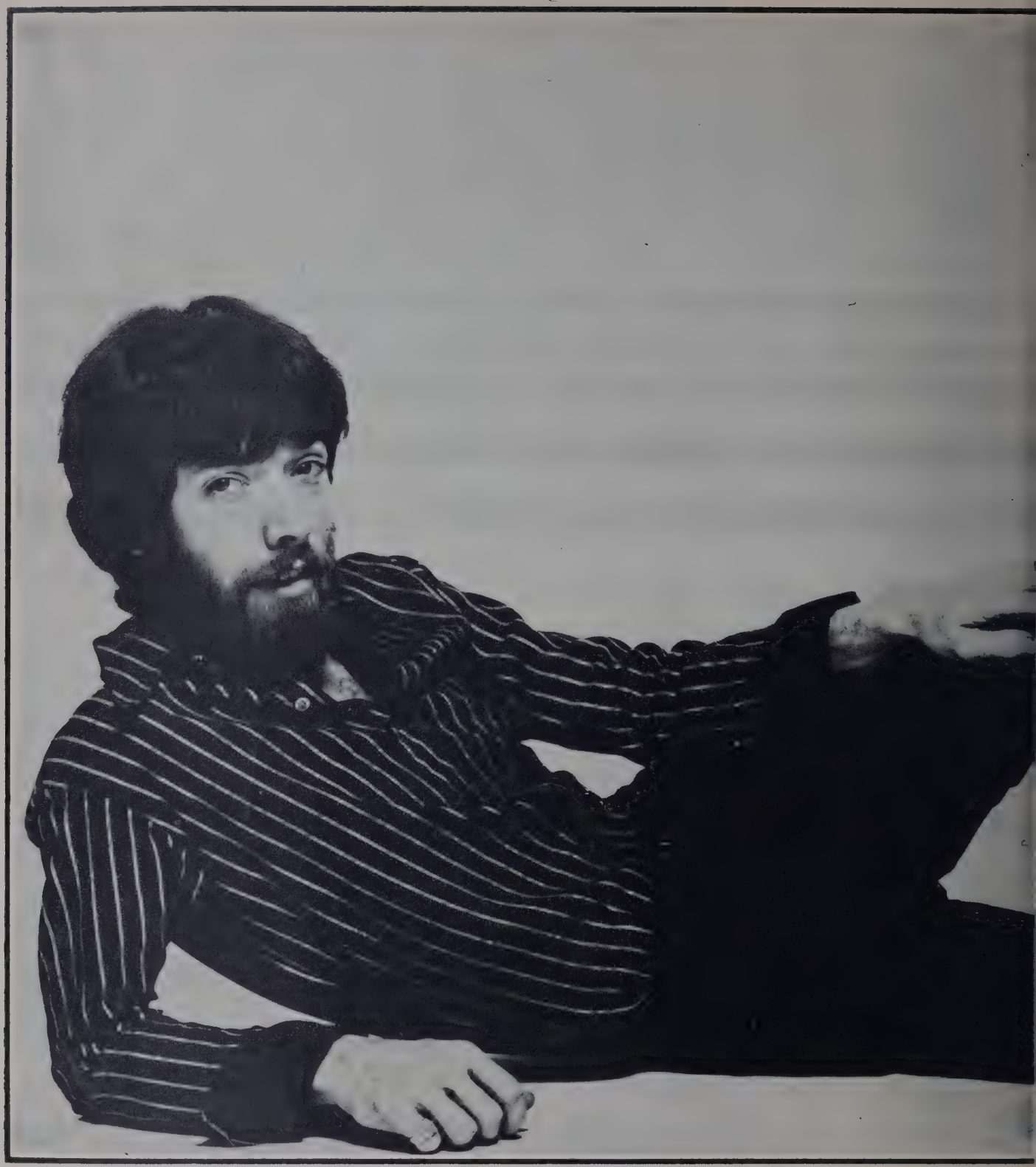
HARVEY MANDEL – playing without a drummer, you can't fake it.

HARVEY MANDEL

Recognition as an outstanding musician hasn't come overnight for Harvey Mandel, but he prefers it that way. He's been moving up slowly and steadily and he intends to remain one of the top guitarists for a long time.

Harvey has come a long way from Chicago where he learned to play blues guitar in smokey bars, often jamming for no money until 3 or 4 a.m. Through all his subsequent progress, which includes international tours as a member of the John Mayall group and Canned Heat, plenty of session work in Los Angeles and recordings with his own band, he's never lost the feeling for the blues that he first learned in Chicago bars.

"In Chicago I used to play every night. Guys like Mike Bloomfield, Paul Butterfield, Barry Goldberg and myself



HARVEY MANDEL – from hillbilly bars to John Mayall via Canned Heat.

would jam with all the Chicago blues artists. There was sort of a friendly rivalry between the musicians to show off how good we could play. Guys would try to cut each other. You had to come up with something good every time you took a solo. It was great training," Harvey says.

"Working with John Mayall was another great experience. Playing in a group with no drummer you can't fake anything. There's no big roar of the drums to hide behind. Very few musicians can cut it. You have to keep perfect time and play rhythm parts."

Harvey paid $17 for his first guitar when he was sixteen. Six months later he joined the first of many local groups in Chicago. When Harvey was eighteen he formed a band with a friend who was twenty-eight.

"We would play in hillbilly bars around Broadway," Harvey recalls. "We used to sneak in and play because I wasn't 21 years old." Later, Harvey met bassist Sammy Fender in an R & B club. "He came with me and we be-

gan working Twist City on Madison Street. It was always Sammy and me, working with different people behind us. That's where I really learned to play."

From there, Harvey gained acceptance in the clubs where the great Chicago bluesmen worked -- Pepper's Lounge, the Golden Peacock, the C & T Lounge and all the others. He sat in with Buddy Guy, Howlin' Wolf, Magic Sam and Otis Rush. Other young white musicians were getting into the blues around the same time. Harvey jammed with Paul Buttertield, Mike Bloomfield, Steve Miller, Barry Goldberg and Charlie Musselwhite. It was a good time to be in Chicago.

Harvey worked on Rush Street, Chicago's nightclub section, playing in a variety of groups. He made his first recording, "Stand Back," with Charlie Musselwhite's South Side Band, but the album didn't start selling until two years after its release. It was an early underground album, back when there was a very small, select and discerning "underground" audience. Hit Parader was one of the first publications to praise the album and call attention to Harvey's guitar playing.

Abe Kesh, at the time a dj on KMPX-FM in San Francisco, heard the album and invited the Musselwhite band, including Harvey, to that city. They arrived in September, 1967, worked a while and eventually broke up for a lack of steady gigs.

Harvey played with various artists in San Francisco and Los Angeles and did lots of studio work, including the "Barry Goldberg Reunion" LP with Goldberg Musselwhite and other friends. Then Canned Heat needed a guitarist and asked him to join the group.

"They were my first real big time group," Harvey says. "I enjoyed playing with Al Wilson. He was very sensitive, a true musician. He was really into his music. But he got so depressed. He was introverted and he lived like a hermit in the woods.

Harvey toured extensively with Canned Heat and he's on their "Future Blues" album. His stint with Canned Heat also introduced Harvey to bassist Larry Taylor. The two have become friends and partners in several subsequent projects.

When John Mayall began putting a new band together he selected Harvey and Larry Taylor, who'd both left Canned Heat together. They made a national tour and recorded the "USA" album.

Next, Janus Records, a dynamic new label, signed Harvey and released "Baby Batter," his current solo album. "Baby Batter" is a relaxed blues jam with friends like Larry Taylor, organist Howard Wales, Big Black on conga, Paul Lagos on drums and various creative percussionists. "Morton Grove Mama" and "Hank The Ripper" are spontaneous, funky workouts. Two unusual tracks, "Baby Batter" and "Midnight Sun," feature Harvey's guitar soaring through subtle string arrangements. "Baby Batter" is a mellow, soulful album.

"After four albums on my own I'm confident of going into a recording studio and getting exactly what I want. Both 'Baby Batter' and 'Midnight Sun' were laid down with no overdubs. 'Baby Batter' is the first live tune I've recorded that's gotten off," Harvey noted.

"There are still plenty of ideas I haven't tried in the studio before. I'd like to make a raw album of ripping guitars and I'd like to become more involved in record production.

"I love being on the road and I could do it all the time, as long as it isn't the poverty scene. I've already been through that. I'd like to put a group together, but I want to be able to get all the right musicians and be able to pay them the top money they deserve."

Harvey is currently in San Francisco working on his next album for Janus. One thing is certain, whatever Harvey does, he'll never lose the feeling for the blues that gives his music its honesty and vitality. □

GRAND FUNK RAILROAD

Tomorrow the world

Grand Funk Railroad, in terms of record sales (last year they ranked fifth in album sales with only four albums out on the market) and audience appeal (sell out concerts, riots on the day the box office opened, etc, etc), appear to have it made in America.

But unlike, say, Creedence Clearwater Revival, they have found it heavy going elsewhere in the world. Particularly England and Europe, which are supposed to be the most receptive places for the straightahead rock music that Grand Funk put down.

Terry Knight is the most vocal manager - producer of Grand Funk -- more than making up with the withdrawn, silent attitude that Mark Farner, Mel Schacher and Don Brewer appear to have (probably on Knight's orders) with the public media.

And Terry Knight has some views about why Grand Funk are slow in making the European scene when their albums are out there.

Terry is known as the billboard man (he put up the giant billboard on Times Square, New York last summer, that was a block long and no tourist missed the three Grand Funks looking down).

Imagine Terry's chagrin when he lands in Europe and comes face to face with the Billboard problem.

"A billboard of any size in England is almost non-existent. If you are lucky enough to find any billboard space at all, the largest area available in, say, London, would be about half the size of the letter 'G' on the Times Square board," he said. "It's perplexing that no such space is available."

But billboards are the top of the iceberg when it comes to getting a group away, and Terry Knight knows this.

Radio is America is one of the keys -- you promote your group over the air, on the countless stations that deal with every kind of music going.

Imagine Terry's chagrin when he lands in England and comes face to face with the radio problem.

Says Terry: "Mostly all they play is singles and there are only TWO stations that play music and they only play it during limited hours of the day. Also they concentrate on singles and if an American group isn't willing to adjust to the situation then they may find themselves destined to be either a very small cult - like following and total anonymity to the English record buyer. Another thing is that there is no FM radio or anything like it for music".

Okay, so the obvious thing is to get your outfit across the Atlantic and do a live tour of England and then Europe. Get the music and the faces known to real live audiences.

Imagine Terry's chagrin when he lands in England and comes face to face with the Musician Union situation?

Says Terry: "There are literally hundreds of clubs, theaters, universities that would willingly take an American artist. But the English Musicians Union insists on a one-for-one trade. That is to say, an American artist must literally swap positions with an English artist who must come to the U.S. at the same time and who must do the same number of personal appearances here as the American makes in England. That seems very unfair to make music so mathematical."

However so many British groups want to come to America that this isn't really a problem anymore. (The reason why British groups have big hungry eyes for America is that there's more work opportunity and money. Led Zeppelin came to the States first because they were hamstrung over the conditions in their own country -- both live dates and radio.)

So Terry ironed out all the problems and sent Grand Funk Railroad to Europe to stop that embarrassing situation over record sales.

Says Terry: "Grand Funk had sold about 50,000 albums in the whole of Europe just before we went over, They've sold more than that in a single day in New York."

America Now. . . .Tomorrow the World!

THE AUDIENCE – what Grand Funk Railroad believe in most of all, getting the audience at it, moving them, exciting them, playing to them. The audience here, part of the jam packed Madison Square Garden, a concert that was sold out in record time - within two hours.

MIKE FARNER – closer to the audience even if it means kneeling. . . .

MEL SCHACHER, bass and DON BREWER drums keep the bedrock there. . . .

**FACING the audience. . . .
FACING the music. . . .
GRAND FUNK RAILROAD!**

CREEDENCE

CLEARWATER

At home

Home to Creedence Clearwater Revival is very much Cosmo's Factory where they record, relax and turn themselves into last year's most successful rock group – a feat they look like repeating this year.

. . . . they stand around working, actually listening to the playback.

John Fogerty plays organ, featured on the new album "Pendulum". Unfortunately, word has just reached us that John is leaving the group.

. . . .rehearse quietly to themselves.

. . . . rehearse a little louder for each other.

. . . .hang around for calls
. . . .just your average everyday most-successful rock artists at home.

STILL WORKING
Avalon, Tokens, Clanton, Dion

1958

FRANKIE AVALON – September 1958, was really the first time, the big success, out of Philadelphia, via the American Bandstand, with "Ginger Bread" on Chancellor. Still in there, working films, television and singing.

1959

DION – he was later, May 1959, in company with the Belmonts and the golden oldie "A Teenager In Love." The fake world blew away for him after he left the Belmonts ("Runaround Sue" in 1961) and he ran into personal problems. But "Abraham Martin and John" changed it all.

1962

THE TOKENS – "The Lion Sleeps Tonight" was the biggie and now the group can be heard singing some of the best known melodies throughout America. They work long and hard doing TV commercials, although they occasionally break out and do some shows and an album.

JIMMY CLANTON – a rising singer in 1968 with "Just A Dream" which led to a string of hits ("Go Jimmy Go" in 1960) and a couple of films. He came up again in last year's revival shows.

1968

THE BLOSSOMS – their own career is what matters now.

DARLENE LOVE

On Spector, Elvis, Bacharach and more

It all started when Bonnie Bramlett got too sick to show up for a Rolling Stones session, and it got a further boost from a typesetter who changed Merry to Mary. And all the hip, in people who knew that Bonnie was going to do the background voices for "Gimme Shelter" said, 'Hmmm, ole Bonnie's hiding behind an alias,' and

Lou Adler said, 'Hey man, that's not Bonnie, that's Merry Clayton and I'm going to make her a star.'

Or maybe it was Tony Burrows, the English session singer who suddenly found himself on the English and American charts with three records at once: "Love Grows (Where My Rosemary Goes), "My Baby Loves Lovin'" and "United We Stand," and then came right back with "Gimme Dat Thing." Tony became the toast of the English pop papers and session singers were 'in'., for awhile anyway. Which was only fair, what with a lot of the new groups having some old session musicians, like Zeppelin and Bread, and old-timers like Leon Russell finally hitting the limelight.

There's lots of session singers around, chicks whose voices make them perfect for all that anonymous, yet soulful, wailing that goes on on almost every hit single. In the last few years, countless fave-rave groups have really been little more than a producer's dream. Joey Levine who co-produced and co-wrote a string of meaningless but smash singles with the Ohio Express and the Super Circus actually did most of the lead singing himself. Toni Wine, when she isn't too busy writing hit songs (like "Candida" and "Black Pearl") or singing on hundreds of commercials, finds time to do the background work for her own songs and a few close friends, with her most notable success coming as the soaring lead voice on the Archies "Jingle Jangle." Valerie Simpson, who has co-written and co-produced (with Nick Ashford) a long list of Motown successes with Diana Ross, Marvin and Tammi and others, is also a noted session wailer.

And while Merry, Clydie King, Cissy Houston, the Sweet Inspirations, Toni and a host of other lesser-knowns are now coming out from behind the scenes to try and pick up a piece of the limelight, they can all think back to the first session chick who really made it big: Darlene Love.

Darlene Love, if you want to believe the publicity, was discovered by Phil Spector singing with Bob B. Soxx and the Blue Jeans, an act who had turned out several hits for Spector, including "Zip-A-Dee-Doo-Dah," "Not Too Young To Get Married" and "Why Do Lovers Break Each Others Hearts." But who believes publicity.

"I used to do background singing," recalls Darlene, "and that's how I met Phil. I knew Lester Sill and Lester and Phil were partners then (in Phil-Les Records) and Lester told Phil about us. Phil was looking for another group, and at that time he was mad at the Crystals about something or another, and that's how I became a Crystal." Not a real Crystal, actually, but merely the lead voice that turned the group into the top female vocal group of the day. There were some real Crystals around, and they played themselves on the first few hits from Phil's new label, "There's No Other (Like My Baby)," "Uptown" and a couple of low-yield bombs, but then along came this great song, this top-ten sounding song, and Phil was mad at the Crystals.

Darlene was no newcomer to records. While she was just getting out of Freemont High School, in her native Los Angeles, she auditioned, ("Believe it or not," she laughs) to get into a Capitol Records group called the Blossoms because one of the girls was pregnant. In addition to cutting "a million records" for Capitol, the Blossoms moved into the lucrative background voice business. So Darlene Love was more than ready to become a Crystal, even if only in the recording studio, and cut the record that would serve as the model for all Phil-Spector singles for several years. Phil had done Gene Pitney a nice turn by producing his first major smash, "Every Breath I take," and Gene returned the favor by writing "He's A Rebel" and the Phil Spector era was on it's way.

Phil was never one to let a good voice go to waste, and since Darlene wasn't really a Crystal, he decided that it would be easy for her to become part of a new group he was creating, Bob B. Soxx and all the rest of that jazz. And then, well, the only logical step was for Darlene to step out on her own, which she did very nicely with "Today I Met The Boy I'm Going To Marry" and "Wait Till My Bobby Gets Home." Darlene's third solo, "A Fine, Fine Boy," did well, but not as good as the first two. Her fourth record, "Quiet Guy," was going to change that, and got an immediately good reception from the radio stations.

But then: "Quiet Guy" came out for about two weeks, but Phil and I were mad at each other and he pulled it back." (By sending out a note to the stations saying that the pressing plant had inadvertently put out the wrong record, and that there would be another one out very soon). "It looked like it was getting ready to happen, too. That really got everybody very annoyed. We "(the Blossoms, with whom Darlene had remained thru all of this)" were on 'Shindig' then, and it would have been perfect. The group was still with Phil then and he wouldn't record us. The whole time we were on 'Shindig', I think he recorded us twice (with no records actually being released)." And so, a most productive relationship, ironi-

PHIL SPECTOR – with George Harrison. He made Darlene a Crystal back then.

cally, which started due to one of Phil's quirks, ended because of another. During that four to five year period, Darlene had sung on just about every record that came out on Philles. When she wasn't doing leads, she was doing background for the Ronnettes (Veronica, now Phil's wife, did her own leads) and the Righteous Brothers.

"It was funny, because it was like a package. He owned the Crystals... the only thing he didn't own was the Blossoms. He didn't own their name, so he couldn't do anything he wanted to do with it...but he owned the Crystals name, and Ronnie, and Bob B. Soxx and he was the one who gave me the name Love and it just stuck. Everybody thinks that's what my real name is."

"During all that time, we were still doing background work for a lot of people. We just stopped doing background work last year. We still do it when we have time, when we're at home, but we've got it into our heads that we're going to try to be an act, and for the last two and a half years we've been kind of really working at it, so we haven't been in town much."

When the Blossoms first started, there were four girls, but during the early years, some changes were made. "We met Jean when we were working with H.B. Barnum (a popular West Coast arranger). We told him we needed a soprano and he found us Jean. About a year later we got 'Shindig.' It's seven years since the three of us have been together." The third Blossom is Vanita, who also doubled for awhile as one of the Blue Jeans. The girls have recorded for almost all the major labels, including RCA, Reprise, Columbia (thru Lou Adler's Ode operation) and, most recently, Bell.

"It's pretty hard to tell who produced the best records with us because none of them did anything. I never play any of my records, but if you really want to know, I think there were a lot of good things done on us. Bill Medley (whose firm is now managing the Blossoms) did a lot of great things on us, but they mostly were never released. When they did come out, they didn't do anything because Bell just... they didn't do the follow-up work on them. Some of the best things we did were with Chips Moman in Memphis, he did some real fine things on us, and they wouldn't release any of it. We always get in crossfires like that."

One producer of whom Darlene is particularly fond is Lou Adler. "Most producers, if they know we're coming, give us a free hand. They won't even write out arrangements, which sometimes makes it worse, because we have to try and get all those ideas

together and it takes longer. If they would have a plan, where we could start from, and at least know what they wanted. . .Well, most of them sort of know what they want, but they can't tell you and so you try to pull it out of their heads. Like, Lou Adler is good, he knows what he wants and he tries to tell you and you have to decipher it. We did John Phillips' album, they were doing it for three years before they finally finished it, we did about six cuts on it, and we only did one song a night. We started at six or seven in the evening and we wouldn't leave till four or five in the morning cause John and Lou's ideas get mixed up. John hears one thing and we'll do it, learn the whole song the way he wants us to do it, and then, an hour later, Lou says, 'No, I don't like that,' and we'd have to start all over again. We did that for about three weeks. Sometimes we'd be so tired that Lou would just send us home."

"When I started witn Phil, they were just using two tracks. But Phil, by the time he dubbed all that stuff down, didn't have anything but a muffled sound, it just sounded like a bunch of nothing. The only thing you could hear on Phil's records was the lead, and you could try to make out something in the background. You know, Sonny & Cher did most of the background with us. If you listen closely you'll probably be able to pick their voices out. There was always a group of us, like 10 or 15 people just singing, dooing ooohs and aahs or whatever. There was a time, about a year ago, we were thinking of going back with Phil, but he won't stay in one place long enough. We were in Vegas and he was down there four or five times to talk with us, but nothing really happened because he got into that thing with the Beatles, and he stays in London now more than he stays here."

"Burt Bacharach is very good, he's really nice to work with. Chips is also a great producer. He'll be in there producing and be on the phone and we'll say, 'wait, he ain't listening,' and you know we're going to have to do it over, but he's really heard everything we did. He'll be in there turning knobs and talking on the telephone at the same time and he'll say, 'that was good,' and I'd say how would you know that was good, you weren't even listening,' and he'll say 'yes I was, I heard that mistake you made,' or something like that. Those are the kind of people that you can work with and know you don't have to worry about anything because the end product is going to be good. Like, with Phil, you didn't have anything to worry about, you just go in there and sing and just wait for the record to come out. But lately, the last couple of things that we've been doing with other people, we never know how they're going to come out. Our last producers brought some tracks down and they were two keys out of my range.

It just started out to be a joke. I don't know if we're ever going to have any hit records.

Most rock musicians, once they've spent 10 hours in the studio, think they're ready to become producers. Darlene, who's spent more time in the studio than most, thinks differently. "I think producing would be kind of interesting, but I think it's too much of a headache. I've seen it, I've stayed in dub-down (mixing) sessions till four and five in the morning. It's a joke cause my ears are pretty good, but what a good producer is listening for is beyond me. They'll hear something and they'll play it back and they'll ask me if I heard anything and I'll say no and they play it again and show me where it is and then I can hear the mistake. But bringing this horn up, or the voice is too loud, pull the strings up, put the guitar down and all that, uh uh. I don't think my nerves could take it."

"We never fight with out producers, I guess because we've been in the business so long and have worked with a million different kinds of producers so we know all their quirks, what we should and shouldn't do, so we never get in any trouble. We've worked with some producers who just didn't seem to know what they were doing, and I guess they didn't because they never came up with the hits. But we have come up with some nuts."

Darlene did the tour thing a couple of times, once as part of the Blue Jeans and once as just plain little old Darlene, who, by the way, isn't so plain or old and not exactly little but it wasn't till about three years ago that the road became a way of life. "For a long time, we just hung around working. Then, the Righteous Brothers asked us if we'd go out, just as background for them, when they went to Las Vegas. That's the only place we were supposed to go, but it worked out so well they just kept us with them for a year and a half. I think the Righteous Brothers started the trend towards using background singers in live gigs, cause nobody used three girls, especially three black chicks, and now , it's the thing. I mean, Wayne Newton - Wayne Newton of all people doesn't need any singers - he has three black singers on the road with him. I can see why Burt Bacharach has singers because he plays the piano and a lot of his songs need background voices. Have you ever seen Wayne Cochran? He has girls now, and black, and three. I guess it's just another phase they're going thru now. Or craze."

Some of the people Darlene has worked with over the years include, on record, Glen Campbell, Burt Bacharach, Dionne Warwick, Nancy Sinatra, Frank Sinatra and Elvis. "We worked with Elvis in Vegas, did a couple of records with him, some movies and his TV special. Elvis is the most fun to work with, Nancy Sinatra (with whom they also play Vegas regularly) is the easiest.

"Latest plans for the group include a lengthy tour with Tom Jones. But the big thing for the Blossoms is their own career on the stage. "We do an hour show now, with rapping and everything. We went to Australia. . .most of the places we've been to this year we've headlined, which is really weird. . .We've been to Australia, Panama, we were the second act to Tom Jones in Puerto Rico, and played Vegas. Most of the places that we've wanted to go to, someway, somehow we got there. We always wanted to go to New Orleans, you know, that's a place you hear talk about all the time, and we finally got there last month. There's not too much really happening there, but we did find a dynamic act who we brought back for our managers. I don't really have the urge to go overseas, to London or Paris, if we go, we go, but I've never really had a craving to go over there. But Australia's

just beautiful and if they kicked me out of this country I'd try to go live over there."

Times have changed since the early days with Phil, and the music has changed with it. Phil himself is off running with the Beatles, or at least some of the Beatles, having been responsible for some solid production work on the recent George Harrison and John Lennon albums. But to Darlene, who has lived thru the changes on a day-to-day basis, it hasn't changed that much.

"Everything that the groups are doing now is just what they used todo a long time ago in the Little Richard days." (Which may explain why Richard is back among us). "If you listen to the old records, you'll hear that all they really did for today's sound is add more music, more instruments, a little more screaming, but it's the same thing they were doing in the late Fifties and early Sixties. I heard 'Sh-Boom' the other day, the original version by the Chords, and I started out laughing. But really, what more can they do? There's nowhere for them to go. They can do it a little louder, get the guitar's yelling, but it's the same. They've been in the gospel thing and the country and western trip, and just about everything, and now they're back to where it all started."

"When I go home, I might turn on KGFJ (an L.A. soul station) for about an hour, and then I'll turn to where they play a little country andwestern, or some jazz, cause I like it all. Anybody that has a good record out, I'll listen to it. I'll sit up and play records for two or three hours. I don't really have a favorite type of music. In our show, we do it all, gospel, C& W, pop, cause it all stems from really the same thing. There's a song out now, 'Fire and Rain,' and it's a country song, but it doesn't sound country the way we do it."

"I just hope that we make it in the next five years, and if we don't we quit, and maybe I'll settle down and be a mother."

But by the way Darlene laughs when she says that, you know that the chances of her settling down are very small. And as for making it, she did that a long time ago.

□Allan Rinde

THE BLOSSOMS – Darlene Love is the one on the right.

NEW STARS ON THE HORIZON

DAVE EDMUNDS.

"I Hear You Knocking" was originally released by Smiley Lewis in 1955, written by Dave Bartholomew and Carole King (the same Carole King, who works with James Taylor nowadays). Fats Domino had the biggie with the tune in 1958 and there was also a weird version off it by Gale Storm -- no less! -- which came out in 1955.

"I Hear You Knocking" is now another single by singer Dave Edmunds. It's his own personal crusade to bring rock into perspective. He thinks that too many guitar players are trying to impersonate Eric Clapton out of existence. For him Clapton has already done his thing better than anybody else and the Clapton Way is a one way, dead end street for anybody else, as far as Welshman Edmunds is concerned.

So Dave took the old Lewis-Domino-Storm side and recorded it in a little studio, called Rockfield, in Monmouth, which is deep in the heart of Wales, one of the more rural and less developed parts of Great Britain.

Don't get Dave wrong -- he's not on a rock revival kick (one listen of "I Hear You Knocking" will convince you of that). But he is strong on atmosphere, he wants to get all that healthy roughness that went into the early rock hits and has since been eight, 12, 16, 24 tracked out of existence. "It was a feeling and an aura worth preserving," says Dave.

Dave made the record himself. He is an excellent guitarist, who has a self imposed ban about writing his own original material. When he can write more valid material than he can find from the early Everly Brothers, Fats Domino, Eddie Cochran, Carl Perkins and so on. . .that's when he'll write his own.

Dave really does everything himself in the studio attending to the engineering and the production. This is why he likes working in faraway Rockfield.

ANNE MURRAY – "Snowbird" into a million seller.

Working live dates Dave is not just a rocker, pure and simple. He likes to produce country tunes out of the hat, do a lot of accoustic material and has a strong affection for some of the early Bob Dylan titles.

Before striking out on his own Dave was in a group called Love Sculpture that had a big hit with their version of "Sabre Dance", and also had a brief tour of America. It pushed the group into a direction with which Dave felt uncomfortable and so friction and split happened. He still works with John Williams who was in Love Sculpture.

Be warned though, despite Dave Edmunds affection for the rough earthy sounds of vintage rock, he's very much into the modern studio techniques as well. No chance of him bringing out a mono version of something -- "I like the stereo mix on 'I Hear You Knocking' too much," he says.

ANNE MURRAY

Canada is currently experiencing a minor trend regarding its home grown artists, spearheaded by Guess Who. Now along comes Anne Murray, who is Canadian, young, fresh and already had a hit with "Snowbird" that causes people to compare her beginnings with another talented Canadian singing lady, Joni Mitchell.

Actually they are, of course, quite different. Anne Murray is quite emersed in the highways and byways of making a singing career today.

When she started to break she immediately got herself signed to a two year contract with the Canadian Broadcasting Corporation -- which covers all Canadian radio and television appearances -- and then set off to see what she could do in America.

Anne was born in the mining town of Springhill, Nova Scotia, the only girl in a family of five boys. She graduated from the University of New Brunswick with a bachelor's degree in physical education and before deciding to sing full time she taught for a year in Prince Edward Island.

"Snowbird" (a song that is rapidly being recorded by many other artists) was the start. Both this and her album, "This Way Is My Way" were awarded Canadian gold disks and she also received a special award from Capitol of Canada, a record company well pleased with her because she gave the company their first million selling artist.

WE READ YOUR MAIL

Dear Editor:

I am writing in reply to Joe Northern's letter (March issue) where he makes the statement that "rock music was originally intended to be loud and raucous -- escape music" Rock music does not have a set of characteristics where, if a song does not have a set of characteristics where, if a song does not follow them exactly it is not rock.

"John Barleycorn must Die" by Traffic -- I wonder if Joe would call it rock. If you want to take a trip, Joe, then take a trip instead of listening to music? I don't think that the Band is a plot by adults or anyone for that matter, Joe. What's wrong with good "wholesome music" as played by the Band?

And as for the original blues artists not being able to play their own compositions ? Listen to Skip James, Son House or Bukka White.. and the King of them all, Robert Johnson. The Stones' "Love In Vain" doesn't come close to Johnson's original version. If these pioneers couldn't play why are they copied so much?

Granted that Cream was fantastic but their version of "Crossroads" and "From Four Until Late" can't compare with the originals.

People like Joe Northern should be willing to listen to other kinds of music and get into them instead of having onetrack minds.

Steve Dufault,
102 Puritan Avenue,
Worcester, Mass.

Dear Editor,

I'd like to say a few words about a two part program on the educational television network, entitled, "Go Ride The Music" . Usually on this type of program the host or MC will take up a lot of time with useless conversation and the sound system will be bad. Not this time. The music spoke for itself and even though it was recorded mostly live, the sound was great.

The first part included Jefferson Airplane, and Quicksilver. Airplane did "Volunteers" which included a series of pictures pertaining to the subject such as riots, festivals, good times and whatever is happening in the world today -- definitely Airplane's world. There was also some live interviews with group members and Quicksilver were shown playing an outdoor concert at a California University. The whole audience was grooving which is usually the kind of response Quicksilver get. Both groups were exceptionally exciting live much more so than on record.

The second part of the program featured Santana, Grateful Dead and Airplane again, each doing two numbers. This came live from the San Francisco Family Dogg theater and the program finished with a superjam -- all the groups working together. This program was an exciting new concept both in music and television. I hope to see more like it.

Danny Adams,
Miami, Florida.

Dear Editor:

I am mad as hell. Why do all these jerks keep saying that loud music is just a cover up for bad music.

I got news for these people: if they were in a group they'd know that the loud volume gives feeling, it produces certain sounds and tones. I'm in a group and when we play loud it really gets us into our music. It makes us play the way we feel it.

I know that there are groups that play loud just to cover up but playing loud has its virtues.

Larry Thomas,
414 Dogwood,
Park Forest, Illinois.

Regarding Joe Northern's letter, I personally don't think music has to be loud to be good. I'd rather hear a low-volume group that can put its music across than a loud group that merely blows your eardrums out.

Some groups need volume to put their music into your head though. And take a look at the solo artists who are getting recognition like James Taylor, Neil Young, Elton John, Melanie and others. Then there are the bands getting into different directions. Like the Band, Grateful Dead, John Mayall, etc.

Joe also made a comment about today's groups making you aware of what's going on instead of taking trips. So what's wrong with this? All you have to do is listen to good music to know where your head is at and you can really get spaced. I'm not putting anyone down and I'm not putting heavy music down. It's just a matter of personal opinion.

Dennis Donnell
RFO 2
Ellsworth Maine.

Dear Editor,

I think the music scene should have stayed at the sound it had in 1968. Some people will agree that the big three back then was Blue Cheer, Jimi Hendrix and Cream. I listed them in order starting with the one I liked best, Blue Cheer.

Joe Northern has a letter in your March issue which was one of the best I've ever read.

Cosmic Lunar Lutchoe
635 Big Tree Road,
South Daytona, Florida.

Dear Editor,

I disagree with Brandon Nelson when he said the personnel change in Procul Harum has improved the quality of their sound. I'm sure that their "Home" album would be much better if Matthew Fisher, organ and David Knight, bass were back with the group.

Brandon should have noticed the important part these two musicians played in the first two Procul albums, "A Whiter Shade of Pale" and "Shine on Brightly" Matthew played many other instruments along with the organ. He sang and wrote songs and music and produced the group's "Salty Dog" album. Last but not least he arranged the orchestra for the song, "Wreck of the Hesperus."

I also disagree with Brandon's comments that Keith writes fine lyrics but Gary's interpretations tend occasionally to become repetitious" Gary and Keith combine their writing talents to turn ordinary words into fine pieces of work.

I do agree with Brandon about one thing: Procul Harum are a great group. Their music is fantastic.

Eve Wong,
293 Commercial Street,
North Sydney, N. S.

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BLUE CHEER – the 1968 sound.

COMMUNICATION

Everything seems to orient toward vision. "Let's see," "See what I mean." "see yourself as others do." These might refer to ideas rather than the actually visible. Let us approach by examining vision applied to the most important of visible learning: People.

How do you see woman?

How do you see man?

How do you see people?

How do you see?

Very important questions. Answer carefully. Seeing is our most important instrument or means of learning. And we live the way we learn. Seeing and communicating with people is one of our most important sources of learning. In many ways, subtle and obvious, how and what we see in others is a reflection of ourselves.

If, heaven, forbid, you were told you'd be blind in a month, you'd see very differently during that period. Painful, emotional upheavals, and then periods of sharper and wider views of others that you never experienced before. All the familiar persons, places, things would look different. How and why different? More or different details? What is this change? It is the point of view. Why should this be? Is this newer vision more accurate? What and why were you missing things before the heartbreaking news? The major point here is the fact of change. Then how and what do you see in others now?

We all think we see clearly and fully. Yet circumstances, good or bad, can change our outlook. Sometimes in one or two words we sum up some person or persons. And then later, due to some new conditions we see them quite differently. There may be additions or subtractions from our first appraisals.

The addition might be what we have never before noticed. The subtractions could be leaving out what we thought was so important then.

This article could best serve you by giving you a particular angle of view through which you can see others, hopefully more clearly, and this clarity you could then use upon yourself. Very useful. Let's try.

If you see woman as sex, latest fashion, young, old, rich, poor, black, white or whatever, you are seeing through a very narrow channel. Labelling applies to products and not people. You'll end up labelling yourself and trying to match the label. Misery, neurosis or other form of unhappiness can be the only result.

If, however, you see woman or man as a HUMAN from a HUMAN point of view, the seeing changes, the seeing is enlarged because there is so much more to see. Seeing in this way simply means seeing another from your and his vantage point. It does not necessarily mean approval of all you see. It is EMPATHY: seeing INTO rather than AT. Even sympathetic seeing could be inaccurate because it means feeling with or for another.

How does this work?

There's a group of women shopping. They walk, stroll, stride, trot, saunter, grope and search among all the items for sale. They restrain or talk to their children as they move. They may appear graceful, clumsy, gentle, timid, forceful, studious, absentminded, cheerful, gloomy, nervous, calm, slow, swift, noisy, quiet, strutting, inconspicuous, fat, thin, lovely, slovenly, charming, grim, plain, outstanding, sad, languid, or other single outstanding characteristic or combination of attitudes. Characteristics such as these can be seen in the features and movements and they certainly are more interesting than, "--a group of women shopping--," or "--some dames shopping--."

The habit of quickly summarizing into some situation or bored recognition leads to cynical, "I've seen it so many times---." LOOK at people a little more! And with no cynicism. That plain uninteresting face flickers for a second into a beautiful smile. That beautiful, well kept face frowns into an ugly expression of quick anger.

Why look so far into people when you may never see them again or you have better things to do? It doesn't take that much time and there is no better way of seeing yourself than seeing what others do in their occupied and unselfconscious moments. If all you see is female forms moving around, you only see motion. They are humans and are acting and reacting. It doesn't take much concentration on your part to see more.

Try it. The seemingly simple people around you will become less simple, more complicated and more ALIVE. You begin to see life rather than shopping.

How does this work? If all you see, for example, is dress, then that is all you will see and evaluate. That will be your important and only way of seeing. In time you could draw some interesting observations and clues to personality from choice of dress, but is it really accurate? Is it really broad enough to see living persons? And then only a glance and you'll apply the label. The latest, the swankiest, the sexiest, the sloppiest, the plainest, the moddest will then be easily recognizable and supply you with a keen eye for the obvious or surface qualities. People, all people, are much more complicated than the faces and dresses they wear in public. If you doubt this look into a mirror and start asking yourself some questions. You are one of them and you'd resent being put into some simple category as a particular type, signed, sealed, and delivered all in a glance. An expert on cars examines the whole machine and not a single item such as style or brakes. The machine is complex and humans very much more so.

If, for example, we see woman as shown by fashion, movies, the crowd's version, or some other general view, we'll start labelling again. A woman is a human being first and foremost. Is she only to be measured by attractiveness, age, sexiness, or dress? Many people who affect to be so sophisticated will remark upon women with the same narrow point of view that our purity minded Victorians of the last century did, only in reverse.

The above is a clue to looking forward. The next is somewhat inward. What do you supply to your seeing as values or standards? Do you pass judgement on those you see? Must they comply to your standards? Do you cancel out the strange because you do not understand it? Or do you look for the strange because it is exotic and therefore interesting? All these are small and narrow even when they seem so thrilling and adventurous. Haven't we all had to change our minds about this or that person after we got to know them better? We've met people who were tagged as really interesting and proved such bores. And those others that seemed so dull and proved so warm and wonderful. Then there were those noisy ones who could only make noise. Then to make it more complicated, there were noisy ones who made meaningful noise.

Look harder and see more. Those are live and moving creatures you are looking at. They have had experiences that touched, moved, or shattered them. They are repressed, oppressed, impressed, regressed into the shapes of their experiences. Sometimes a person seems so clumsy and even ridiculous. If that is all we see, we should remember that what we call LIFE can cripple something else other than our bodies. Never think you know all that life does or can do to us. Life is the greatest leveller of all. We are all shaped by it. Hold back the quick judgements and labels because there is more involved than fair, unfair, or narrow or broad mindedness. The only standard we can use to see others and then ourselves is the human standard. If we see others through our arrogance, sentimentality, selfishness, or sense of inferiority we cannot see clearly and since we must face ourselves at times we'll see what we see in others. We get what we give.

The word "hick" used to be applied to the country boy in the city. He didn't know his new environment and was accused of ignorant narrowness. Well in one sense, anyone is a "hick" who applies his tiny standards of fashion, race, politics, religion, or TV education on others while he wears an attitude

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READERS' REVIEWS

JOHN LENNON/PLASTIC ONO BAND
(Apple)

Easily one of the best albums I've ever heard! This is John's first really solo effort with only Ringo and Klaus Voormann recording with him. This is the best Beatle album since the split -- better than Paul's, George's or Ringo's.

John uses a reverb on most of the vocals and puts more soul and feeling into them than any other effort by him to date. He starts the song with **"Mother"**, a very feeling song and his new single. To me the best songs on the album are **"Mother," "Working Class Hero," "Remember," "Well, Well, Well"** and **"Love"**. There is some great screaming in **"Well, Well, Well"** with John on a fuzz guitar.

At the end of **"Remember"**, John says "Remember November the Fifth?" and then there's a big explosion. Could anyone put any meaning into this.

BRAD HUGHES
Box 32
Laforgeville, NY

(Editor's Note: In Britain, November the Fifth is celebrated with fireworks, rather like July 4. It celebrates the unsuccessful attempt by a character called Guy Fawkes many many years ago to blow up the British Parliament with gunpowder.)

John Lennon

QUICKSILVER MESSENGER SERVICE
What About Me (Capitol)

Quicksilver is back with a **"Just For Love"** cover and title. The title song, **"Baby Baby"** and **"Call On Me"** are wonderfully vocalized but I'm not impressed with other Valenti vocals -- not in the least. Nicky Hopkins, wonder of wonders, is at his best throughout the album especially on his own **"Spindrifter"**. Gary Duncan takes a good vocal on **"All In My Mind"** a nice easy listening cut while John Cipollina presents a wicked **"Local Color"**. Possible single material is found on **"Subway"** and you're in for a shock on **"Good Old Rock and Roll."** Quicksilver -- still marked satisfaction guaranteed.

ED ROSS JR.
Phillips Academy
Exeter, New Hampshire

SONS OF CHAMPLIN
Loosen Up Naturally (Capitol)

This album's been around for quite a while but nobody seems to have heard it. If you happen to like bigger bands with horns it's for you. It's comparable to Blood Sweat and Tears, Chicago and Buddy Miles' successful works but it preceded them.

This is a two record set. The voice is very effective and the band has a good rhythm section, good beat, and great lyrics (if you're into that). The only weaknesses are that there's not enough guitar solo work and the horns are more r 'n' b, old time rock oriented in their solo work than the other big bands we know so well.

NICKY CORDELL
Las Vegas, Nevada

LIVINGSTON TAYLOR
(Atco)

This is what I would consider a completely GOOD album. Livingston sounds a lot like his brother James and the songs on the album are sung beautifully.

All except one of the songs are written by Livingston, and that one is **"Six Days On the Road"**. After you've heard him sing it, you can't hear it better by anyone else. The style of the album is arranged so that you have a variety of songs, some are fast and moving, some are slow and relaxing.

The album is concluded with a song called **"Thank You Song"** in which Livingston is thanking all his friends for being kind to him. The album is one that everyone would enjoy and I just love it.

BARBARA FOSTER
S. San Francisco, California

CREEDENCE CLEARWATER REVIVAL
Pendulum (Fantasy)

Creedence has done it again. This is yet the best album ever put together by CCR. CCR has been somewhat renowned for going into a studio and knocking out an album in five days. **"Pendulum"** is different in that it took an entire month to put it all together. You'll also find a lot more in the way of instrumentation, including: saxophone, electric piano, organ, grand piano, mouth harp, electric and acoustic guitars, bass guitar, electric string bass, vibes, marracas, conga and tamba drums, recorder, and, of course, normal drums. If you listen close, you will also hear a kalimba (African finger piano) and a solo vox, an electronic keyboard instrument manufactured in the 30's.

Might I include that all the songs on the album are written by John Fogerty. There are 10 new songs on this album some of the vocal songs are, **"Molina," "Chameleon," "It's Just A Thought," "(Wish I Could) Hideaway," "Sailor's Lament," "Born To Move," "Have You Ever Seen The Rain," "Hey Tonight,"** and **"Pagan Baby."**

The only instrumental track on the album is **"Rude Awakening #2"** which is very different from the hard driving sound of CCR. For that matter the whole album is different sounding.

SUSANNE MENDENHALL
Mark Drive
Coventry, Conn.

GRATEFUL DEAD
American Beauty (Warner Bros.)

The San Francisco Sound came into being in 1966 when a stranger by the name of Chet Helms came to town. He brought with him a new dimension of sound. Groups began to pop up from all around the Bay Area fusing together what was to become possibly the greatest revolution in rock 'n' roll since Elvis. In less than a years time names like, Jefferson Airplane, Quicksilver Messenger Service, and Grateful Dead were household words. Chet Helms and his famous Family Dog were packing in crowds of music freaks by the thousands every week. Helms also brought with him a new method of self expression. **"Do Your Own Thing"** was the battle cry of San Francisco. Yes, it was now acceptable to react to the sounds around you as you pleased and/or felt.

I do not believe that the Grateful Dead have yet received the reaction they deserve. It is therefore necessary to say a few words in favor of the Dead's new LP, **"American Beauty."** Nobody should be without a copy of this album. If you enjoyed their last effort, "Workingman's Dead" you have probably already bought a copy of

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WORDS TO YOUR FAVORITE HITS

•WHAT IS LIFE

(As recorded by George Harrison/ Apple)

GEORGE HARRISON

What I feel – I can't say
But my love is there for you
anytime of the day
But if it's not love that you need
Then I'll try my best to make
everything succeed
(And tell me) what is my life
without your love
And tell me who am I without
you by my side.

What I know I can do
If I give my love to everyone
like you
But if it's not love that you need
Then I'll try my best to make
everything succeed
(Repeat chorus).

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•I CAN'T HELP IT

(As recorded by the Moments)
S. ROBINSON
J. BENNET

My eyes keep crying for you
Crying for the love
I'm needing love
My lips keep whispering your name
Saying sweet words of love in
vain - ooh
"I can't help it," cause I'm wanting
you
Can't stop this love, I'm weak for
you
I'm so lost without you.

Some folks say, from the day
You're born - born to be in love
Is a losing game
Your whole life's written down
In a book, pages of loneliness
Everywhere I look - ooh I can't
Help it, loves gone away
Can't stop these lonely days
These long and lonely days.

"I can't help loving you babe, and
needing you babe
What am I going to do babe
Without you
I can't help loving you babe
I can't help loving you babe.

My hands keep dialing the phone
Your ma and pa
And everybody say, you ain't home
My stubborn mind just won't give in
to a broken heart so deep within
"I can't help it," I'm weak for you
What am I going to do – ooh baby
without you sweet baby.

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•HANG ON TO YOUR LIFE

(As recorded by The Guess Who)

BURTON CUMMINGS
KURT WINTER

Thinkin' 'bout the people gone by
Screamin' that I don't wanna die
Well, you can push your head
But don't you push it too far
Hang on to your life.

Thinkin' 'bout it's here and it's real
Wondering how I really should feel
You can sell your soul
But don't you sell it too cheap
Hang on to your life.

Thinkin' 'bout betraying a friend
Thinkin' 'bout delaying the end
You can ride the wind
But don't you ride it too high
Hang on to your life.

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PARADE OF SONG HITS

•DIDN'T IT LOOK SO EASY

(As recorded by the Stairsteps)
AL MARTANCIK
FRED GOODMAN
JAMES SOFIA

Didn't it look so easy
Element'ry
Didn't it look so easy
Ever lasting from the start
Didn't it look so easy
When He built the world around us
Didn't it look so easy
Did you think it could fall apart?
Didn't it look so easy
Plain and simple
Didn't it look so easy
Child's play?
Everything that lives and
breathes He gave us
Though it came so easy
Remember what He told us,
told us
You've got everything you'll ever
need to live
I've given you all that I can give
Don't ever let it fade away.

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•PROUD MARY

(As recorded by Ike & Tina Turner)

JOHN FOGERTY

Left a good job in the city
Workin' for the man every night
and day
And I never lost one minute of
sleepin'
Worryin' 'bout the way things
might have been.

Big Wheel keep on turnin'
Proud Mary keep on burnin'
Rollin', rollin', rollin' on the river.

Cleaned a lot of plates in Memphis
Pumped a lot of pain down in New
Orleans
But I never saw the good side of
the city
Until I hitched a ride on a river
boat queen.

Big Wheel keep on turnin'
Proud Mary keep on burnin'
Rollin', rollin', rollin' on the river.

If you come down to the river
Bet you gonna find some people
who live
You don't have to worry 'cause you
have no money
People on the river are happy to
give.

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•JUST MY IMAGINATION (Running Away With Me)

(As recorded by the Temptations)

NORMAN WHITFIELD
BARRETT STRONG

Each day through my window
I watch her as she passes by
I say to myself you are such a lucky
guy
To have a girl like her
Is truly a dream come true
Out of all the fellows in the world
She belongs to me
But it was just my imagination
Running away with me
It was just my imagination
Running away with me, oh.

(Soon) Soon we'll be married
And raise a family
A cozy little home out in the
country
With two children maybe three
I tell you I can visualize it all
This couldn't be a dream for too
real it all seems
But it was just my imagination
Once again running away with me
Tellin' you it was just my
imagination
Running away with me
Every night on my knees I pray
Dear Lord hear my plea
Don't ever let another take her
love from me
Or I would surely die
Her love is heavenly when her
arms enfold me
I hear a tender rhapsody
But in reality she doesn't even
know me.

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•ONE TOKE OVER THE LINE

(As recorded by Brewer & Shipley)
M. BREWER
T. SHIPLEY

One toke over the line, sweet Jesus
One toke over the line
Sitting downtown in a railway
station
One toke over the line
Waiting for the train that goes
home sweet Mary
Hoping that the train is on time
Sitting downtown in a railway
station
One toke over the line
Who do you love
I hope it's me
I been changin' as you plainly see
I felt the joy and I learned about
the pain
That my mama said if I should
choose to make a part of me
Would surely strike me dead
And now I'm one toke, one toke
over the line.

I sailed away a country mile
But now I'm returnin'
Showin' off my smile
I met all the girls and I loved
myself a few
And to my surprise like everything
else that I've been through
It opened my eyes.

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•(Where Do I Begin) LOVE STORY

(From The Paramount Picture "Love Story")

CARL SIGMAN
FRANCIS LAI

Where do I begin
To tell the story of how great a love
can be
The sweet love story that is older
than the sea
The simple truth about the love
she brings to me
Where do I start?
With her first hello
She gave a meaning to this empty
world of mine
There'd never be another love,
another time
She came into my life and made the
living fine,
She fills my heart, she fills my heart
With very special things
With angel songs, with wild
imaginings
She fills my soul with so much love
That anywhere I go I'm never
lonely with her along
Who could be lonely?
I reach for her hand it's always
there
How long does it last?
Can love be measured by the
hours in a day?
I have no answers now but this
much I can say
I know I'll need her till the stars
all burn away
And she'll be there.

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PARADE OF SONG HITS

•COUNTRY ROAD

(As recorded by James Taylor)

JAMES TAYLOR

Take to the highway
Won't you lend me your name
Your way and my way seem to be one and the same
Mama don't understand it she wants to know where I've been
I'd have to be some kind of natural born fool to want to pass that way again
But you know I could feel it on a country road.

Sail on home to Jesus won't you good girls and boys
I'm all in pieces you can have your own choice
But I can see a heavenly band full of angels
Coming to set me free
I don't know nothing 'bout the why or when
But I can tell you that it's bound to be because I could feel it on a country road.

I guess my feet know where they want me to go
Walking on a country road
Walk on down, walk on down, walk on down, walk on down, walking on a country road
La la la la la la la la la la la la la la la la
Country road, country road, country road.

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•CHERISH WHAT IS DEAR TO YOU (While It's Near To You)

(As recorded by Freda Payne)

B. HOLLAND
L. DOZIER
A. BOND

Cherish what is dear to you while it's near to you
Don't wait til it's gone
Cherish what is dear to you while it's near to you
Don't wait til it's gone

When I was a baby mama rocked me in her arms whenever I cried she picked me up
When life dropped me she was always there by my side

She said one day there'll be a man in your life
To take the place of a mother love
He'll, he'll give you joy a happy life but treasure this advice.

I strayed away from mama's advice
And lost the only man in my life
I never gave enough of myself so he found love in somebody else
Now my, my selfish heart tore us apart
Drove him to the arms of another's love
I lost a love so warm and tender
Now I failed to remember.

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•NO LOVE AT ALL

(As recorded by B. J. Thomas)
WAYNE CARSON THOMPSON

I see in the paper nearly everyday
People breakin' up and just walkin' away from love
And that's wrong, that's so wrong
A happy little home comin' up for sale because two fools have tried and failed to get along
And you know that's wrong
A man hurts a woman and a woman hurts a man and neither one of them will love and understand
Take it with a grain of salt
But I believe that a little bit of love is better than no love
Even a sad love is better than no love
Even a bad love is better than no love at all
I got to believe that a little bit of love is better than no love
Even a sad love is better than no love
Even a bad love is better than no love at all.

March 'em off to war to the beat of a drum
Pin a medal on 'em cause they killed someone
Now they're back in the states again
And they're down there in the street
Fightin' for the color of skin
Don't that beat all
But I feel that a little bit of love is better than no love
Even a sad love is better than no love
Even a bad love is better than no love at all.
No love at all is a poor old man
Standin' in the street with his hat in his hand
And no place to go
He's feelin' low
No love at all is a child in the street
Dodging traffic and beggin' to eat on a tenament row
And that's a rough row to hoe
No love at all is a troubled young girl
Standin' on a bridge, on the edge of the world
And it's a pretty short fall.

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•WHAT'S GOING ON

(As recorded by Marvin Gaye)

AL CLEVELAND
MARVIN GAYE
RENAULDO BENSON

Mother, mother there's too many of you
Cryin' brother, brother, brother
There's far too many of you dyin'
You know we've got to find a way
To bring some lovin' here to stay
Yeah father, father we don't need to escalate
You see war is not the answer
For only love can conquer hate
You know we've got to find a way
To bring some lovin' here today
Oh picket lines and picket signs
Don't punish me with brutality
Talk to me so you can see
Oh what's going on
What's going on, yeah what's going on
Oh what's going on, ah.

Brother what's happening
How ya' doing
What's happening man
Hey man what's your name
My man say everything is everything
Got to go all the way brother
Yeah baby what's your name
Father, father everybody thinks we're wrong
Oh but who are they to judge us
Simply because our hair is long
Oh you know that we've got to find a way
Bring some understanding here today
Oh, oh, oh picket lines and picket signs don't punish me with brutality
Come on talk to me so you can see
What's going on, yeah what's going on
Tell me what's going on
I tell you what's going on oh
Right on hey what's happening
Say daddy what's happening
Just groovin' you know
Groove on hee hee hee
I feel like summertime
Right on, brother yeah
Can we take it home that's right little brother that's right
Let's go all the way
Get the football that's cool
Ah ha ha ha let's cool off, let's cool off again
Get it let's go baby.

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PARADE OF SONG HITS

•LOVE'S LINES, ANGLES & RHYMES

(As recorded by the 5th Dimension)
DOROTHEA JOYCE

Love leaves the lines of love in
circles and angles
Love runs deep like a tunnel with
a pendulum beat
That touches the heart in many
directions
Moving the mind in silent reflections
When love comes first then the need
and the rhyme
And the want of angles following after
Cycles of fears with the longing
and tears
Lettin' out the needs
Laughter of sunshine, love shines
Touching the fibers of the feeling
inside ya
Lettin' out the things you hide
Need leaves the lines of love
In circles and angles
Need runs deep
Like a tunnel with a pendulum beat
That touches the heart in many
directions
Moving the mind in silent reflections
of the lines that touch the corners
And fibers of the feeling that keeps
running inside ya
Cylinders of hope turnin' and yearnin'
into pendulum of weary hesitation
Contemplation of the angles and
rhymes
And the triangle lines and the feeling
touching rhyme with time
Want leaves the lines of love in
circles and angles
Want runs deep
Like a tunnel with a pendulum beat
That touches the hearts in many
directions
Moving the mind in silent reflections
of the angles and rhymes of the
circles and lines with the tunnels of
love running over
Taking a line in triangle rhyme
And twistin' it to fill the cup of
sunshine, love shine.
Touching the fibers of the feeling
inside ya
Lettin' out the things you hide in
life's love shines.

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•YOU'RE ALL I NEED TO GET BY

(As recorded by Aretha Franklin/ Atlantic)

ASHFORD
SIMPSON

You're all I need to get by
Like sweet morning dew
I took one look at you
And it was plain to see you were
my destiny
With arms opened wide
I threw away my pride
I'll sacrifice for you
Dedicate my life to you
I'll go where you live
Always there in time of need
And when I lose my wind
You'll be there to push me up the
hill
There's no, no looking back for us
We got love sure enough that's
enough
You're all, you're all I need to get
by
Like an eagle protects his nest
For you I'll do my best
Stand by you like a tree
And dare anybody to tramp on me
Darling in you I found
Strength when I was so down
Don't know what's in store
But together we can open any
door
Just to do what's good for you
And inspre you a little higher
I know you can make a man out
of a soul that didn't have a goal
Cause we, we got the right
foundation
And real love and determination
You're all, you're all I want don't
you know I do
All, all the joys under the sun
wrapped up in to one
You're all I need, you're all I
need
You're all I need, oh, to get by.

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•DOESN'T SOMEBODY WANT TO BE WANTED

(As recorded by the Partridge Family)

WES FARRELL
JIM CRETECOS
MIKE APPEL

I go downtown and roam around
But every street I walk I find another
deadend
I'm on my own but I'm so alone
I need somebody so I won't have
to pretend
I know there's someone just waitin'
somewhere
I look around for her but she's just
not there
Oh and doesn't somebody want to
be wanted like me
A-where are you
Doesn't somebody want to be
wanted like me, just like me.

I'm running free but I don't want
to be
I couldn't take another day like
yesterday
I'm dead on my feet
From walking the street
I need somebody to help me find
my way
I've got to get out of this town
Before I do I'll take a last look
around
You know I'm no different from
anybody else
I start each day and end each night
But it gets really lonely when you're
by yourself
Now where is love and who is love
I gotta know
Doesn't somebody want to be
wanted like me
A-where are you
Doesn't somebody want to be
wanted like me, just like me.

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PARADE OF SONG HITS

•SWEET MARY

(As recorded by Wadsworth Mansion)

STEVE JABLECKI

Sweet Mary sent a letter to me
She said to hurry home I need you right away
I've got a stomach full of love and I'm all alone
Hurry today
Sweet Mary I'm coming home, coming home to you
Sweet Mary I'm coming home now
That's the least I could do
Chug-a-chug-a-chug-a-cha
Hop a freight
Chug-a-chug-a-chug-a-cha
Hop a freight
Chug-a-chug-a
Mary I'm coming home, Mary I'm coming
Chug-a-chug-a-chug-a-cha
Hop a freight
Chug-a-chug-a-chug-a-cha
Hop a freight
Chug-a-chug-a Mary
I'm coming home
Sweet Mary has a smile on her face you know
She's happy to see me
Wrap her in an embrace
I only hope with passing of time
She'll always feel that way
And I won't pack up my case
Sweet Mary in that letter to me
She said "it's up to you I need you right away"
And now I've got to hop a freight
My uniform and all
I've got to see.

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•LONELY TEARDROPS

(As recorded by Brian Hyland)

BERRY GORDY, JR.
TYRAN CARLO

Lonely teardrops, my pillow's never dry
Lonely teardrops, come home come home
Just say you will, say you will, say you will
Hey hey my heart is cryin', cryin',
Lonely teardrops, my pillow's never dry
Lonely teardrops, come home come home
Just say you will, say you will, say you will
Hey hey.

Just give me another chance for our romance
Come on and tell me that one day you'll return
Cause every day that you've been gone away
You'll know how my heart does nothing but burn cryin'
Lonely teardrops, my pillow's never dry
Lonely teardrops come home come home
Just say you will say you will say you will hey hey
Say it right now baby
Come on, come on.

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•HEY, TONIGHT

(As recorded by Creedence Clearwater Revival/Fantasy)

J. C. FOGERTY

Hey, tonight
Gonna be tonight
Don't you know I'm flyin'
Tonight, tonight

Hey, c'mon
Gonna chase tomorrow
Tonight, tonight

Gonna get it to the rafters
Watch me now
Jody's gonna get religion
All night long

Hey, c'mon
Gonna hear the sun
Tonight, tonight

Repeat

Gonna get it to the rafters
Watch me now
Jody's gonna get religion
All night long

Hey, tonight
Gonna be tonight
Don't you know I'm flyin'
Tonight, tonight
Tonight, tonight

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•ASK ME NO QUESTIONS

(As recorded by B. B. King)
B. B. KING

You go out when you get ready
And you come home when you please
You just love me when you want to baby
And you think it ought to be all right with me.

When I try to talk to you baby
And I know that you know just how I feel
You tell me "if I don't like it,"
You know someone else will.

Well, but I've a-got wise to you baby
You're not the only bird in the sky
Oh so don't ask me no questions now baby
And I, I won't tell you no lie
Because I want to feel arms about me
And lips close, close to mine
So I don't have to beg you to love me
I don't have to beg you all the time.

Yes, you can love me
Or you can keep on playing the field
Because now I know if you don't love me
I know there's somebody else that will.
(Repeat chorus).

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•AIN'T IT A SAD THING

(As recorded by R. Dean Taylor)
R. DEAN TAYLOR

Big brown tin can lyin' in the black sand
We used to lie there and watch the day
Ah now the leaves have all turned gray
Down by the river where the river don't flow
We can't go there no more
Down by the river where the river don't flow
The birds don't sing ain't it a sad thing.

The little child upon my knee
Holds a picture of a tree
Tears in his eyes say where they all go
The tears in mine say I really don't know
Down by the river where the river don't flow
We can't go there no more
Down by the river where the river don't flow
The birds don't sing ain't it a sad thing.

To listen to the wind goin' over the land
Listen to the reasons that you don't understand
Reach out and take my hand and we'll run run run run
Cities eatin' up the land
Progress eatin' up the man
The writing's in the slime on the sewer wall
You better look see or we're all gonna fall.

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PARADE OF SONG HITS

•CHAIRMAN OF THE BOARD

(As recorded by Chairmen of The Board)

B. HOLLAND
L. DOZIER

I'm the chairman, chairman of the board
I'm her chairman, chairman of my baby's board
When it comes to lovin' I'm a businessman
I wheel and I deal whenever I can
I'm the chairman, chairman of the board
I'm her chairman, chairman of my baby's board
I'm the chairman, chairman of the board
I'm the man to see, the loving educator
I'm known the world over a smooth operator
When my baby needs me anytime of the day
She just have to call me and I'm on my way
Cause I'm the chairman, chairman of the board
Said I'm her chairman, chairman of my baby's board
I feel like I wanna blow
I think I wanna blow
I take pride in the way I please satisfaction guaranteed
When it comes to loving I'm dead on the case
Said when it comes to loving I ain't never lost a race
I'm the chairman, chairman of the board
I'm her chairman, chairman of my baby's board
My baby loves my warm embrace and I love to see the joy upon her face
I'm the chairman, chairman of the board
I'm her chairman, chairman of my baby's board
I wheels and deals with sex appeal
Second to none, number one
Tell you again let me blow in your ear one more time.

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•MIXED–UP GUY

(As recorded by Joey Scarbury)
JIMMY WEBB

Gonna let you go my angel
Tho' I could make you stay
I could see my blind self pity
Throw it in your way
But the times have turned between us
And you know I don't believe
That it makes one bit of difference
If you stay or if you leave.

Why can't I be lonely like that lonely rushin' river
That's pushin' down the mountain
On it's way to meet the sea
Why can't I need someone like that river needs that ocean
Why did you have to get so mixed up baby with a mixed up guy
With a mixed up guy like me.

Gonna make it short now angel
Though I could make it long
I could take you through all the changes and show you where you're wrong
But our dreams don't flow together
So it really doesn't matter
And you'll never see the light
Who is wrong or who is right.

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•WHOLE LOTTA LOVE

(As recorded by CCS)
JIMMY PAGE
JOHN PAUL JONES
JOHN BONHEM

You need coolin' baby I'm not foolin'
I'm gonna say it yeah
Go back to schoolin' way down inside
Oh honey you need it, I'm gonna give you my love
Wanna whole lotta love, wanna whole lotta love
Wanna whole lotta love, wanna whole lotta love.

You've been learnin' baby I've been burnin'
All them good times baby, baby
I've been yearnin' way, way down
My honey you need it
U'm gonna give you my love
I'm gonna give you my love.

You've been coolin' baby I've been droolin'
An' them good times I've been misusing way, way down inside
I'm gonna give you my love
I'm gonna give you every inch of my love
Gonna give you my love way down inside
Woman you need love
Shake for me girl, I wanna be your back door man
Hey oh, hey oh oh oh oh
Keep a-coolin' baby, keep a-coolin' baby.

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•ARE YOU MY WOMAN

(As recorded by the Chi-Lites)

EUGENE RECORD

Seem to be a misunderstanding about who you belong to
I'm tired of-a he say, she say and who shot John
I don't know where he came from but he better go back where he's been
Cause I don't want my heart broken
Don't wanna commit no sin.

Cause I'm so tired but you set my soul on fire
I'm so tired you set my soul on fire
Are you my woman, tell me so?
Are you my woman, tell me so?
Are you my woman, tell me so?
If you're not my woman let me go.

Don't you know that I'd never be the same?
Don't you know that my life is in your name?
I'd really, really hate to lose you
I just got to keep on moving
(Repeat chorus).

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•SUGAR MOUNTAIN

(As recorded by Neil Young)
NEIL YOUNG

Oh to live on sugar mountain
With the barkers and the colored balloons
You can't be twenty on sugar mountain
Tho' you're thinking that you're leaving there too soon
You're leaving there too soon.

It's so noisy at the Fair but all your friends are there
And the candy floss you've had and your mother can dare you
There's a girl just down the aisle
All turn to see her smile
You can hear the words she wrote
As you read the hidden note.

Now you're underneath the stairway
And you're giving back some glares
To the people who you met
And it's your first cigarette
Now you say you're leaving home
Cause you want to be alone
Ain't it funny how you feel
When you're finding out it's real.

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PARADE OF SONG HITS

•OH HOW IT RAINED

(As recorded by Eddie Floyd)
EDDIE FLOYD
STEVE CROPPER

If you see a cloudy sky
And there's no moon out tonight
That's when I hold my head in shame
Cause I remember when she left me
And oh how it rained
Yes I remember when she left me and
Oh how it rained
Muddy streets to ruin my shoes
I just can't get over you
Seems like walkin's the only thing to do.

When the wind is blowin' high
Underneath the darkest sky
And the branches brush my window pane
Well I remember when she left me
And oh how it rained
Yes I remember when she left me and
Oh how it rained
Muddy streets to ruin my shoes
I just can't get over you
Seems like walkin's the only thing to do.

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•HAVE YOU EVER SEEN THE RAIN?

(As recorded by Creedence Clearwater Revival/Fantasy)
J. C. FOGERTY

Someone told me long ago
There's a calm before the storm
I know
And it's been comin' for some time.

When it's over, so they say
It'll rain a sunny day
I know
Shinin' down like water.

(Chorus)
I want to know
Have you ever seen the rain
I want to know
Have you ever seen the rain
Comin' down a sunny day?

Yesterday and days before
Sun is cold and rain is hard
I know
Been that way for all my time.

'Til forever on it goes
Through the circle, fast and slow
I know
And it can't stop, I wonder.
Chorus (twice).

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•TEMPTATION EYES

(As recorded by the Grass Roots)
DAN WALSH
HARVEY PRICE

She's got something that moves my soul
And she knows I love to love her
But she belongs to a thousand guys
Can't make her mind
She's no one's lover tonight
With me she's oh so inviting
I want her all for myself, oh
Wide-eyed innocence is just a game
She's got a way to keep me on her side
It's just a ride that's never ending.

Tonight with me she's oh so exciting
I want her all for myself
Temptation eyes, looking through my mind, my soul
Temptation eyes you've got to love me, love me tonight.

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•LITTLE MISS GOODY TWO SHOES

(As recorded by Tommy Roe)
A. MCCOLLUM
D. LAWS

Little miss goody two shoes walking by my side
Little miss goody two shoes fills my heart with pride
Little miss goody two shoes I've won your love at last
Little miss goody two shoes loneliness is in the past.

I saw you everyday for a month or more
Passing by here on your way to and from the store
By the time I got outside
You'd ran away and it seemed so strange to me
Why it happened every day.

I called you up one day on the telephone
And your mother answered it said you wanna be left alone
You were young and kinda shy
So I took my time
And you had the ingredients that would satisfy my mind.

We finally met one day at the corner store
And that night I took you out hoping for a chance to score
We danced and I held you tight
And you whispered in my ear
All the things girls say to boys and the things boys like to hear.

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PARADE OF SONG HITS

•ME AND BOBBY MCGEE

(As recorded by Janis Joplin)
K. KRISTOFFERSON
F. FOSTER

Busted flat in Baton Rouge heading for the trains feeling near as faded as my jeans
Bobby thumbed a diesel down just before it rained took us all the way to New Orleans
I took my harpoon out of my dirty red bandana and was blowing sad while Bobby sang the blues
With them windshield wipers slapping time and Bobby clapping hands we finally sang up every song that driver knew.

Freedoms just another word for nothing left to lose
Nothing ain't worth nothing but it's free
Feeling good was easy when Bobby sang the blues
Feeling it was good enough for me, good enough for me and Bobby McGee.

From the coal mines of Kentucky to the California sun Bobby shared the secrets of my soul
Standing right beside me Lord through everythin' I done every night he kept me from the cold
Then somewhere near Selina, Lord, I let him slip away looking for the home I hope he'll find
Now I'd trade all my tomorrows for a single yesterday holding Bobby's body next to mine.

Freedoms just another word for nothing left to lose
Nothing left that's all he left for me
Ah but feeling good was easy Lord when Bobby sang the blues
Buddy that was good enough for me, good enough for me and Bobby McGee.

La la la la la la la la la la
Me and Bobby McGee
La la la la la la la la la la
Me and Bobby McGee.

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•THIS LOVE IS REAL

(As recorded by Jackie Wilson)
JACK DANIELS
JOHNNIE MOORE

Baby we're in love
I can feel the vibrations
And we've only had one, one small conversation
I wanna jump and shout it
Tell the world all about it
Cause deep inside I feel this love is real this love is real.

Whatever we want with love we can demand it
When things go wrong we'll both understand it
So let's start to make plans
To meet with the preacher man
Cause I know deep inside
We feel this love is real.

We don't care what our friends say about us
Cause we got love and I'm so glad about it
Oh what we feel inside just can't be denied
Cause deep inside we feel this love is real.

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•DON'T LET THE GREEN GRASS FOOL YOU

(As recorded by Wilson Pickett)
JERRY AKINES
JOHNNY BELLMON
VICTOR DRAYTON
REGINALD TURNER

Girl try to remember when we didn't have new shoes
We stuck together just me and you
It took a long time to get where we got to today
Now you wanna give it up for another guy
Don't let the green grass fool you
Don't let it change your mind
It's gonna be hard to begin my life all over
But baby you got the love I really need
But if you leave me this way baby
I might not live to see a brand new day
Don't let the green grass fool you
Don't let it change your mind
It may be greener on the other side
But right in my arms is where you belong.

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PLATTER CHATTER

IF 2 (Capitol)

The world right now is full of jazz-rock, rock-jazz, soul-jazz, Latin-jazz bands but If is one of the better ones, moving into both musical areas with a degree of logic and thought, rather than tackling a few tired cliches in place here and there. The first If album which showed it wasn't a rock band straight out of the "50 Hot Jazz Licks" school, was a minor success and this should maintain that progress. You get six tracks, all long, for your money and some offbeat songwriting ("Tarmac T. Pirate and the Lonesome Nymphomaniac").

ELTON JOHN Tumbleweed Connection (UNI)

1970's solo superstar comes up with an unexpected look at life in the American West and English countryside a century ago, a lot of it historical ("Ballad of a Well Known Gun," "Burning Down The Mission") which is strange because Elton and co-writer Bernie Taupin are British and young. Maybe it's the influence of the cinema. . . . Being excellent gentlemen however Elton and Bernie take this beyond the realm of the Late Late Show or a history book, grafting enormous contemporary appeal, plus a few fashionably valid nods towards country music, on to the album. Maybe it's a yearning for a less complex, more direct way of life. Maybe... Well, it's a good album for getting into and inside and comes with a nifty songbook also.

ELVIS PRESLEY Elvis Country (RCA)

In the early days there were conscious efforts made by the Nashville Establishment -- then more rigid -- to keep Presley singles from appearing on the country singles chart, charging that his rockin' and rollin' was too black. It wasn't, of course, it was the old mixture of everything. But here Elvis does his complete country thing although a lot of genuine elements have been ground down and out in favor of the stylized approach that Presley uses today for everything he does. There's a long version of his Sun Records colleague, Jerry Lee Lewis' "Whole Lotta Shakin'" and some gospel chords dotted here and there but in the main it's tuxedo country.

CREEDENCE CLEARWATER REVIVAL Pendulum (Fantasy)

An attempt that succeeds to create an album rather than just a string of singles and a lot of other instruments used -- it adds up to a different CCR. "Rude Awakening" will be the hardest to take by any inflexible fans of the group because this gets very diffuse and out of hand. Despite the fact that this is an album, "Pendulum" and "Hey Tonight" could easily make it as singles. Their best album yet.

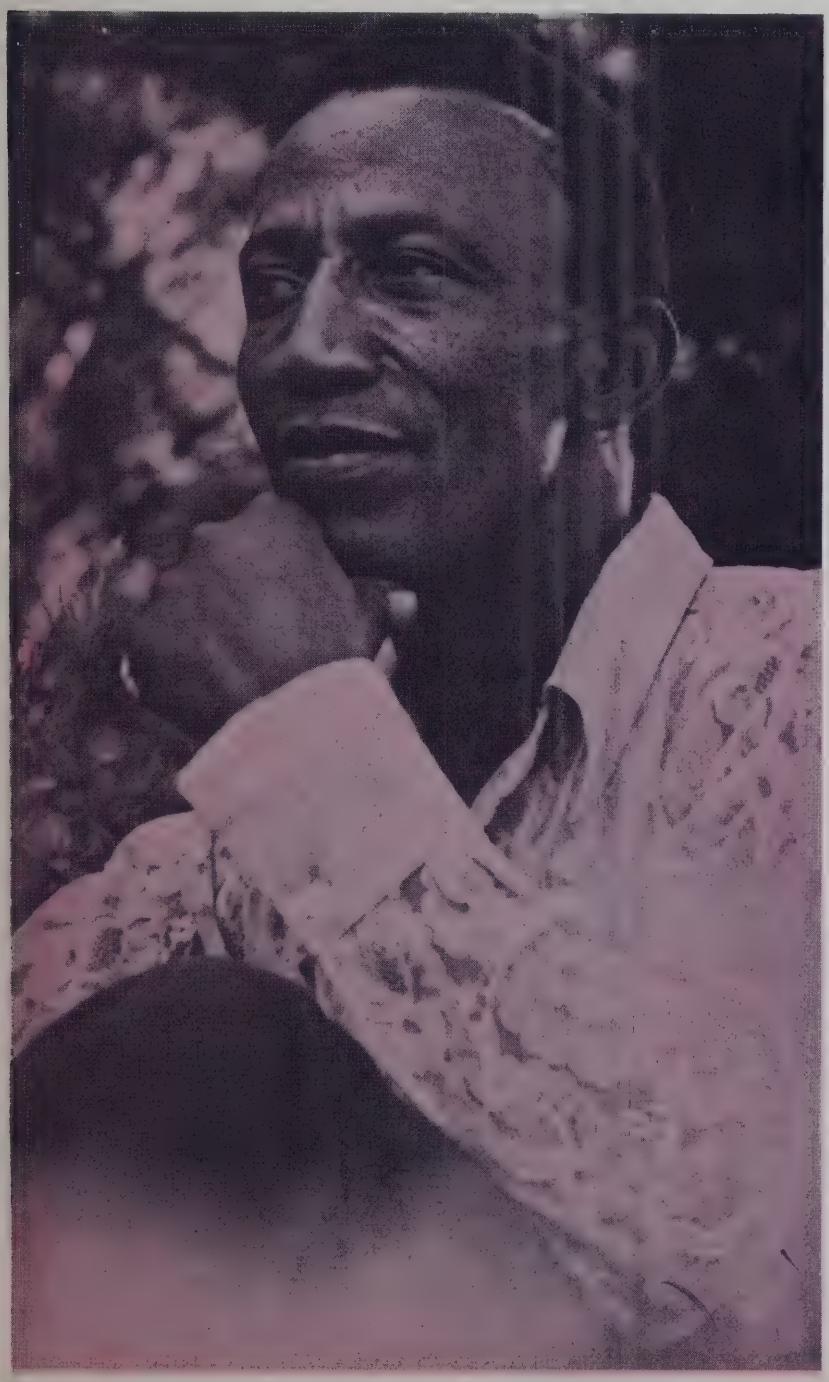
ELTON JOHN – moving into many areas, including an appearance with Ray Charles on the Andy Williams television series.

SUPER BLACK BLUES (Bluestime)

Genuine excitement in a standard blues format. Joe Turner's iron hard voice drills through back up group and audience noise for two cuts, T Bone Walker is reflectively authoritative as one who first brought the electric guitar to down home blues. Leon Thomas may be young (and sings about Vietnam and rent control) but he has old fashioned ways and Eddie Cleanhead Vinson is a revelation, combining authentic blues singing with bebop alto, a jazz rock group all by himself. The concert was recorded live last year at Carnegie Hall, as the first half of a B. B. King concert.

LEE DORSEY Yes We Can (Polydor)

Long a master of the chug-shuffle beat, an ex American Bandstand refugee, Lee gets into a message bag on this album, more of a message than "Working in a Coal Mine" and certainly more than "Ya Ya". The title song, which appears twice, is an item about inner peace without Bromo Seltzer and there are other songs like "Who's Gonna Help Brother Get Further?" that say simple positive things without pomposity and without forgetting the importance of the music as well. Dorsey throws in some lighthearted plain funky, tracks as well -- "Would You" goes back to Bo Diddley. All titles are written by Lee and producer Allan Toussaint.



LEE DORSEY – moving into the area of the message.

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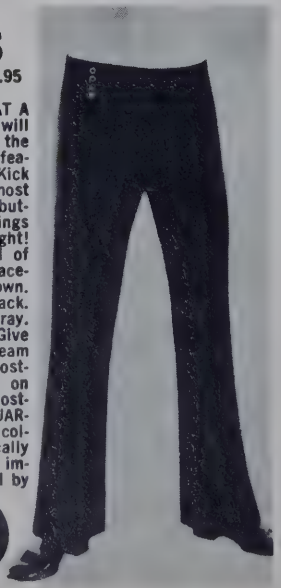
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BLOOD SWEAT AND TEARS
(from 11)

"You Made Me So Very Happy," "Spinning Wheel", and "And When I Die." The public gobbled up all the available Blood, Sweat and Tears product and then waited and waited and waited. Finally Columbia released *"Blood, Sweat and Tears 3,"* on June 28, 1970 -- over a year and a half after the previous album. Time enough for a baby elephant to emerge.

The group's fans wondered why it had taken Blood, Sweat and Tears so long to get this last album together. Could they have spent an entire year and a half in the studio? The answer, of course, is no. Anyone who knows the realities of rock knows that any group as popular and successful as Blood, Sweat and Tears is on the road regularly playing concerts all over the country.

For one two month period during that year and a half, Blood, Sweat and Tears was on an extended cross-country tour of gruelling one-nighters. Night after night for two months they played concerts leaving them no time or energy to record which they couldn't have done anyway because they were away from New York.

David Clayton - Thomas estimates that they did 150 concerts or more in that period between albums. "That combined with the fact that we've put a lot of effort, a lot of care, a lot of time into our new album accounts for the time," he explained when asked why there was such a long wait.

How much time did they actually spend in the studio on *"Blood, Sweat and Tears 3?"* Drummer Bobby Colomby who produced that album explained: "We can't really say it in terms of months because say we had a long weekend of work where we would leave on Wednesday and would be home on the following Wednesday. So we could say we worked that whole month but we really didn't. So the album took in actual time in the studio about two months of recording time."

Because Blood, Sweat and Tears are such well-trained musicians, they try for perfection. Making an album is like writing a book. There are those writers who slap anything together to get a book out quickly and there are those who take time laboring over every word, making sure the language captures precisely what they want to say. Blood, Sweat and Tears are like painstaking writers. They must play every song to bring out its full meaning, working hard to achieve the ultimate in their sound.

The band is run as a democracy. Every member is an equal partner and there is no leader in Blood, Sweat and Tears. That means everyone's ideas go into making up the finished product instead of having it dictated by one member. The process of give and take doesn't happen overnight. It takes time for ideas and concepts to be discussed, tried out and assimilated into the main body of work.

Every member of the band brings in his suggestions for material to do. Guitarist Steve Katz once told how he had to make nine different tapes of a particular song he thought the band might do so that everyone would have his own copy to listen to and think about at home.

Two members of the band, Fred Lipsius and Dick Halligan, do the arrangements for the band. By now they know everyone's particular style of playing. For example, they write for Lew Soloff and Chuck Winfield rather than for two trumpets. The newest member of the band, Dave Bargeron, in addition to playing trombones also plays tuba. Blood, Sweat and Tears had added that instrument to some of their arrangements.

In the past Blood, Sweat and Tears have recorded in New York where most of them live. Now, however, Halligan, bassist Jim Fielder, Lipsius and Clayton - Thomas have moved to the West Coast as they are recording their fourth album in San Francisco. The band is spending two months in the studio on this next album before leaving for a tour in Australia and Japan in February. Hopefully, they will finish the album before leaving and it will be ready for release in the spring.

Although the band will not essentially change its sound, this new album will feature more original material than in the past. There might even be an example of Clayton - Thomas' guitar playing on the album. ☐Henrietta Arlecchino

READERS' REVIEWS
(from 45)

their new record. If this is not the case then keep reading. This information is for you.

The LP starts off with **"Box Of Rain."** This song was written by the group's hired songwriter, Robert Hunter, and guitarist, Phil Lesh. It's a good song done by not only the Dead's personnel, but with the help of an outgrowth of the Dead, The New Riders Of The Purple Sage. I rate it very high in vocal as well as instrumental harmony.

"Friend of The Devil" is probably the most commercial attempt in the album. It will most likely (if it hasn't been already) be released as a single. However it has always been apparent to me that the Dead never come through as well on 45's as they do on LP's which are not edited for AM Radio. That cut was written by Hunter and Jerry Garcia, the group's lead guitarist. **"Till The Morning Comes"** sounds very much like the sound of CSN & Y but still shines through with that Grateful Dead touch. It's a fast song that really makes you want to get up and move. My favorite cut on the album is, **"Attics Of My Life."** It is, without a doubt, the highest vocal achievement ever reached by the Dead (or for that matter probably any group). It really tells a story of the writer, Jerry Garcia's life. **"Truckin"** is the last cut on the album. It really sounds funky. Very much like the "old" Dead but with a new flame. It will probably be the most popular all-around cut on the album. The other songs are, **"Ripple," "Brokedown Palace," "Sugar Magnolia,"** and **"Candyman."** They are all sincerely good songs! Most of the cuts feature, Jerry "Captain Trips" Garcia on pedal steel guitar which is really a treat for all Dead fans.

This record is a symbol of our times. It could be considered an American Reality, and if you read the cover properly that's exactly what it says, "American Beauty" is a beautiful record. It may be the last album to be released by the current form of the Grateful Dead so don't pass it by. It belongs in everyone's collection!

MIKE TERVOOREN
Truckee, Calif.

THE ARCHIES
Sunshine (Kirshner Records)

This is the first record by the Archies that has a song that is over three and a quarter minutes. **"Sunshine"** has a feeling of warmth and **"Waldo P. Emerson Jones"** is the coolest Archies' song I've heard. **"A Summer Prayer for Peace"** has a message for people while **"One Big Family"** is a plea for brotherhood. Ron Dante does all the lead vocals as usual.

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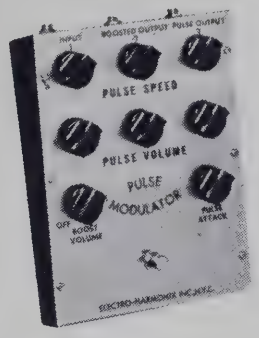

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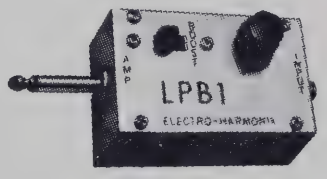

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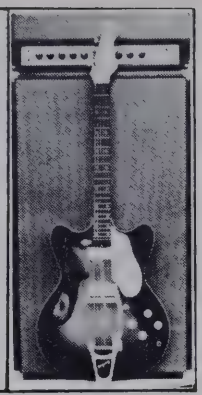

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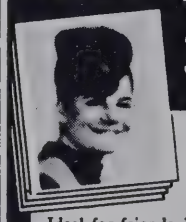

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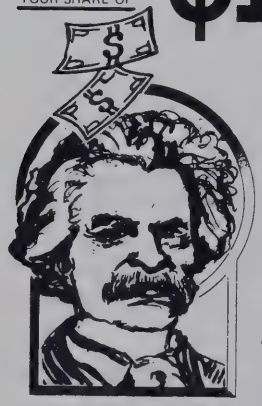

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CRY	Weep
FRUIT	Apple
SICK	Ill
SOUND	Noise

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ROLLING STONES
(from 10)

after being announced the winner 'Paurie' dropped his big surprise -- he was Mick Jagger's brother, Chris."

Oct. 16: China explode atomic bomb.

Oct. 20: Olympia Paris, First Paris show.

Oct. 22: Olympia estimates 1400 pounds ($3360) worth of damage. 150 youths arrested.

Oct. 24: First show -- second U.S. tour.

Oct. 29: TAMI Show filmed.

Nov. 2: William Hickey, society columnist in London Daily Express: "There is no harm these days in knowing a Rolling Stone...And pop people do not seem to mind who THEY mix with. Some of their best friends, in, fact, are fledglings from the upper classes."

Nov. 13: "Little Red Rooster" (Sam Cooke tune) released.

Nov. 18: Magazine writer, TV personality Cathy McGowan revealed: "Two of the best cooks I know are Stones Mick Jagger, and Keith Richards. They cook their own spaghetti at parties in their Hampstead flat."

Nov. 27: Daily Express report: "DUKE WAS A LONG HAIR LIKE MICK, COURT TOLD Lawyer Dale Parkinson, appearing for Mick appearing on three driving charges stated: "The Duke of Marlborough had longer hair than my client and he won some famous battles ... His hair was powdered, I think, because of fleas -- my client has no fleas."

Dec. 21: Charlie Watts' book of poetry-drawings, "Ode To A Highflying Bird" (about jazzman Charlie Parker) published.

(TO BE CONTINUED IN NEXT ISSUE)

BOOK REVIEWS

THE GOLD OF ROCK & ROLL, 1955-1967. Edited by H. Kandy Rohde (Arbor House $8.95)

It's a book for the dedicated because most of it is a week by week, year by year listing of the Top 10 (from 1955 to 1967) with the year's Top 50 thrown in for good measure. It therefore covers the birth, growth and coming of age of the music. From rock 'n' roll, to rock, stopping just before the art form tag was applied.

Authoress Rohde, in the introduction, gives her reasons: "Other books have been written for people who need an education about rock and roll because they are too old or too young or were outside during the old rock and roll days. These books see rock and roll as today's music, and I do not.

"Rock and roll simply passed away in 1967.

"As any observers of the arts should have seen, rock and roll stepped from its simplest primitive days of Bill Haley, Buddy Holly and U.S. Bonds to the perfectly balanced style of the Beatles' "Rubber Soul" and the Mamas and Papas early hits to the self indulgent pre-occupation with technique of "Sergeant Pepper" and "Fresh Cream."

"And here rigor mortis set in, when lesser technicians were left to execute a music that was more technique than content.

"Without the genuine happy quality that had sustained rock and roll, rock after 1967 was left wanting -- an exercise in musical technique. Our music is in the past. And it's great in these troubled times to look back on those simple happy days."

An over simplification perhaps, but it explains well enough why the full stop comes at 1967. She writes a neat piece of mood setting before each year -- taking a look at the political scene, the fads and fancies and setting them up against what was happening in the music then. There's an interesting story about "Rock Around the Clock" the first hit in 1955. Rohde points out that the song's writers, Friedman and Meyers, who used the name DeKnight on this single, were elderly men and only part time song writers, Friedman making his living as a postal employee.

Apparently when they wrote the song, they didn't consider it rock and roll and had one group record it which they considered terrible junk. They were apparently too embarrassed to take the record to the disc jockies for them to play.

Eventually they gave it to Bill Haley to make a single. It was on the way to becoming a hit when the makers of "The Blackboard Jungle" asked to use it in the film and then it really took off.

Haley was the Top artist of the year, according to the charts in 1955 but it's interesting to note the strong hold rhythm 'n' blues had when you look at the very first Top 10 of 1955 which was headed by the Charms' "Heart of Stone" and followed by singles from the Penguins, Moonglows, Drifters (with "White Christmas" though), the Chordettes, Dinah Washington, Five Keys, Roy Hamilton, Rosemary Clooney (yea!) and Roy Brown.

The very last chart, 1967, has the Miracles, Beatles, Gladys Knight, Union Gap, Monkees, Stone Poneys, J Fred and the Playboy Band, Aretha Franklin, Martha Reeves, American Breed...

And then, according to authoress Rohde, it all went sour.

Well, maybe.

BILL HALEY and his Comets.

COMING IN HIT PARADER

BEE GEES • ELTON JOHN • STILLS • REMINISCING WITH THE ISLEY BROS ABOUT HENDRIX THE CONTINUING STORY OF ROLLING STONES • KINKS • CAPTAIN BEEFHEART • JAMES TAYLOR

NEXT MONTH

THE SHOPPING BAG

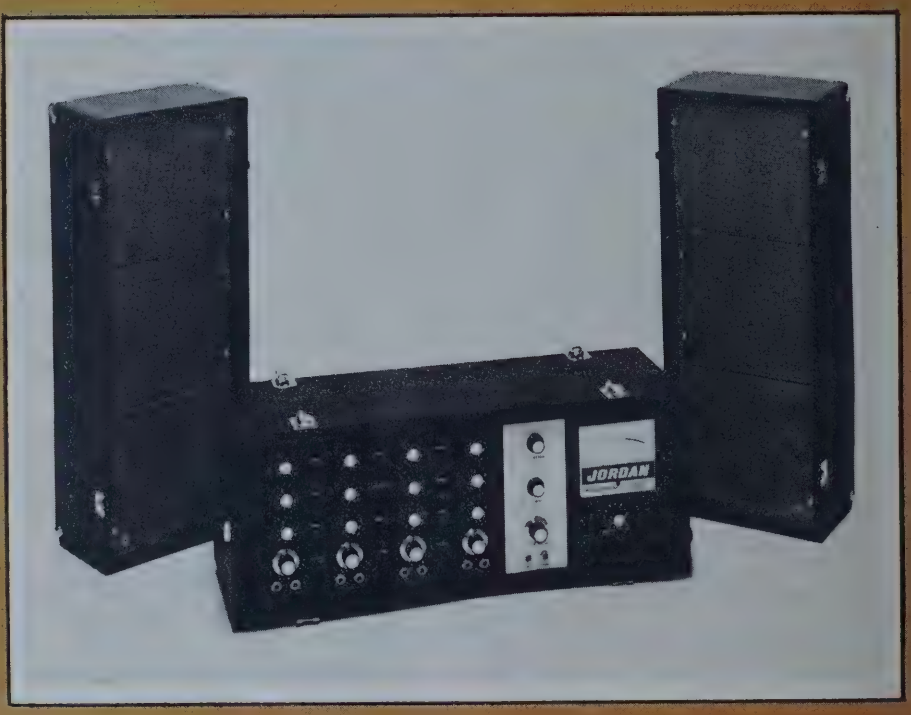
LADIES' CORDLESS SHAVER BY PANASONIC

FEATURES SNAP-ON MANICURING SET

Panasonic has introduced a battery-operated cordless ladies' shaver that comes with a snap-on nail file and buffer for manicuring.

The "Fawn", Model ES-182, is designed to slip into a purse since it weighs 8 ounces and is less than 6 inches long. Feminine styling also includes a radiant pearl finish and intricate design plus a molded carrying case with a matched section for each attachment and shaver.

The shaver has twin shaving heads, each designed for a specific purpose. One side is for chafeless underarm shaving, while the other is for the legs.



JORDAN INTRODUCES A POWERFUL COMPACT PUBLIC ADDRESS SYSTEM THE PA-500

Jordan Electronics presents the first truly portable solid-state sound system. The PA-500 has two mini size columns that give maximum vocal projection. It's a one piece suitcase type system that can be carried by the individual. There are no bulky speaker columns to lug around.

The powerful full range amplifier has 100 watts RMS power. Four channels, each with two inputs (for high or low impedence microphones), volume controls, bass, treble and reverb controls.

The power amplifier section includes a rocker-type switch with a line reversing feature, headphone jack and monitor volume control. An output for recorder or booster is provided on the front panel with two speaker outputs on the rear panel. Auxiliary 120 volt, 60 cycle power is also provided as well as a built-in circuit breaker for amplifier.

Each speaker column has three heavy duty specially designed speakers. The columns are designed to give greater sound intensity as the distance increases without blasting listeners close to the speakers. Input jacks on front of columns permit the use of multiple columns for patching a series of speakers.

The cabinets and chassis are made of wood and are covered with a tough scuff-resistant vinyl. When the Jordan PA-500 is packed as a suitcase, it measures only 10 x 26 x 22 inches.

THE SHOPPING BAG

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The CF-620, the most elaborate of the three new units, offers such advanced features as a Tape Select Switch, which optimizes performance for both standard cassettes and new high-performance chromium dioxide cassettes; Straight-Line Volume and Tone Controls; sensitive FET AM/FM stereo tuner; and is encased in walnut grained cabinetry. Other features include magnetic phono, auxiliary and microphone inputs, telescopic FM antenna, Sonymatic recording control, three-digit tape counter, and stereo headphone monitor jack.

Identical in features to the CF-620 is the new model CF-610. The only difference is in its cabinetry. Instead of walnut, the CF-610's cabinets are made of high-impact plastic and leather-grained vinyl. The speakers and control center latch together to form a single, attache case sized package, thus providing amazing portability.

The Model CF-500 offers most of the features of the CF-610 and CF-620 at a substantially lower price. Housed in walnut, the CF-500 provides remarkable stereo fidelity and control flexibility.

MODEL CF-610

MODEL CF-620

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BLACK SABBATH
(from 22)

up with Earth music. It was jazz-blues stuff -- it was good for practice but nothing else.

"Also a lot of other groups were playing the same thing.

"When we changed the whole thing just snowballed. We wanted something that was our own that we liked and that people would like. We wanted something loud that people would listen to.

"We had got to the stage where we couldn't afford to take a bus -- we had to walk to each other's houses, we were so broke. It's the usual hard luckstory but it's true.

"The first album we started on about four months after the name change and things picked up from there."

The first London gig Black Sabbath did was at the Marquee Club in London, which started off many big name rock groups. A few festival dates helped things as well. "But festivals have so many backstage hassles to put up with as well -- all the groups fighting to get their equipment on and off stage at the same time. In Germany they seemed to have a festival every week. People just went along and sat there. Not enjoying themselves. It's better playing in England and America. □

RICHARD GREEN.

WE READ YOUR MAIL
(from 43)

Dear Editor,

You have a very up to date magazine with a lot of good material in it. I am going to put some things in here that a lot of people aren't going to dig but I am just giving my opinion and I am not trying to get anybody to agree with me.

I am talking about the famous Creedence Clearwater. I am in a group starting out and like most people in rock bands (progressive blues, acid rock, etc, etc.) don't care for CCR. Some major groups that have spoken out against Creedence are: Rolling Stones, Led Zeppelin, Jethro Tull and the Who, plus many people in small groups starting out. Quoting Keith Richards of the Stones, "When I first heard them, I was really knocked out, but I became bored with them very quickly. After a few times, it started to annoy me. They're so basic and simple that maybe it's a little too much." For those in doubt, look on page 42 3rd column 2nd paragraph of the March '71 Hit Parader. People in bands realize how basic and simple CCR's stuff is since they deal with music a lot. As a band I don't like them but I do respect the guitar playing and vocals of John Fogerty.

PEACE
Doug Barnhart
115 Hobson Street,
New Albany, Miss.

Dear Sir,

I have read junk before but this tops it. I'm referring to the reader review of "Black Sabbath" (March issue). How does the reviewer Mike Dillon know what's "dangerous" or not ? I've read junk like this for years and it's just not true.

The reason I bought the Black Sabbath album was because of two songs ("Wizard" and "Black Sabbath") that I heard on the radio! Which happened to be KRIZ a top 40 station! And besides this I also have their single, "Paranoid" which at this writing is No. 8 on the Top 40 charts. And please, also be informed Mr. Dillon, that I bought the "Black Sabbath" album on my 13th birthday!

L. Boyd
1706 North Bridelwreath,
Tempe, Arizona.

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I asked her how I could get this wonderful plan. I felt that if it had worked for her, I had a better chance to lose weight because I was always more active than she was.

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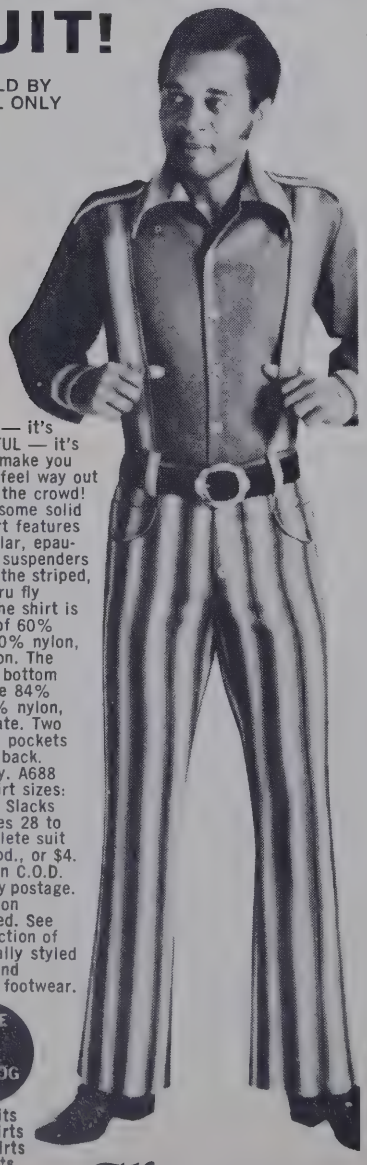

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JAMES TAYLOR
(from 13)

microphones, and confusion that need watching over and direction. And when a musician like James is in the studio singing and playing his soulful sound, there *has* to be somebody like Peter in the control room making sure that that sound is getting recorded just right onto the tape.

Of course, no one can say that Peter Asher is James Taylor. I think that is what has started people off saying that producers and managers and the like are bad - because so many bad producers and managers take credit for the talent of their artists. But when a highly talented musician and highly experienced recording expert like Asher goes into the studio with a James Taylor you can't really say that James is doing it all and Peter is just an unnecessary part of the decorations either.

In fact, Peter Asher has proven by his production of James Taylor's records that he's done just what he said he was going to set out to do: "to be as closely involved with his career as could be and to help him in every way possible" and Peter certainly has kept to his original belief that it is "the songs and James' voice and his guitar that "are" so fine and " that "nothing else is as important as that". If you still disagree, just listen to the "Sweet Baby James" album, it'll convince you that producers like Peter Asher are nice to have around, just as nice, in fact, as having talented musicians like James Taylor for Peter, after all, has brought James into the spotlight for all of us to enjoy and listen to.

☐Richard Robinson.

COMMUNICATION
(from 44)

of sophisticated knowingness. The important lesson, however, is that we look for what interests us. And this represents what we value. If it is fashion, we'll certainly dress correctly like any clothes store dummy. If the values are broad and deep and understanding we'll have joined the human race. The trouble with most people is that they are really beautiful and fine but they insist otherwise. Now look into the mirror and smile.

NEW BREED
(from 16)

the great gospel singer Marion Williams.

Her mother played church organ -- her father jazz piano. "When I was 13 I won second prize with 'Carry Me Back To Old Virginny', in a state wide segregated piano contest. I remember it well -- we had to stay in a ratty little hotel in Richmond Virginia and come over to the white hotel only to play, and then go right back."

Graduating at 18 with a BA in music education she did six years graduate work and then took a $2800 a year job teaching English in a segregated school in North Carolina. She recalls: "It was horrible. I was a child out in the world for the first time. I was hired to teach English literature and I ended up teaching basic grammer to 12th graders."

Somebody has referred to her singing as "teaching. . .the school teacher-thing." Certainly she is into the preaching business, very soulful.

Roberta started working in Washington where jazz pianist Les McCann discovered her and took her to Atlantic records.

Last Poets are black and recite their poems. Recite is entirely the wrong word for this poetry which is percussive, rattling, and violent. It's poetry for black people, explaining the world they live in, ghetto politics. It's real poetry about reality -- "O. D." by the Poets was released by Douglas as a single and was a dramatization of a problem. Buddy Miles played organ on this and usually the Last Poets are accompanied by musicians of his calibre -- Jimi Hendrix for example.

Last Poets with their no - nonsense poetry ran into trouble, with dealers refusing to stock their first album for fear of offense, radio stations refusing to take Douglas advertisements on the record because of Federal regulations. But word of mouth got it all together and the album actually made the charts. A unique feat in these days when product is hemmed into to Top 40, Country and Soul straightjackets.

Last Poets never intended to record. They are street people but Douglas heard them in New York's Harlem and made the album. Jerry Butler, working on a National Educational TV program, heard them and booked them with him into the Apollo. That was the real beginning for Alafia, Omar and Nijija, from New York and Cleveland.

Last Poets.

The GREATEST PERFORMERS of Country Music Read

COUNTRY SONG ROUNDUP

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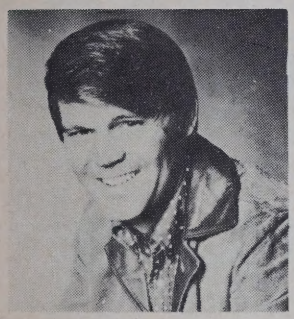

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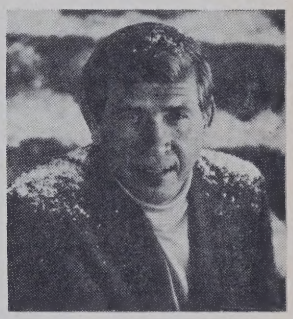

BUCK OWENS
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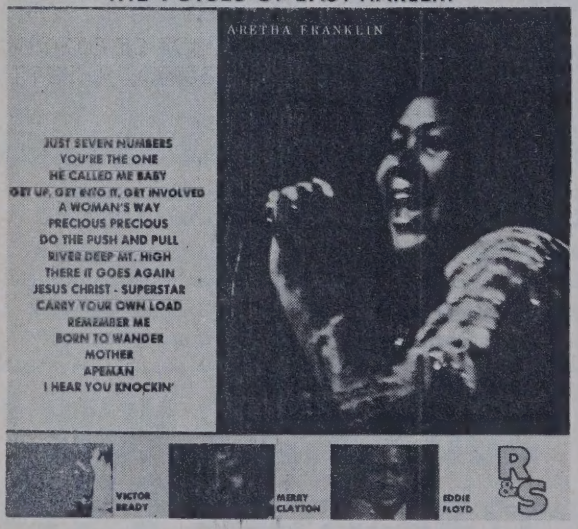

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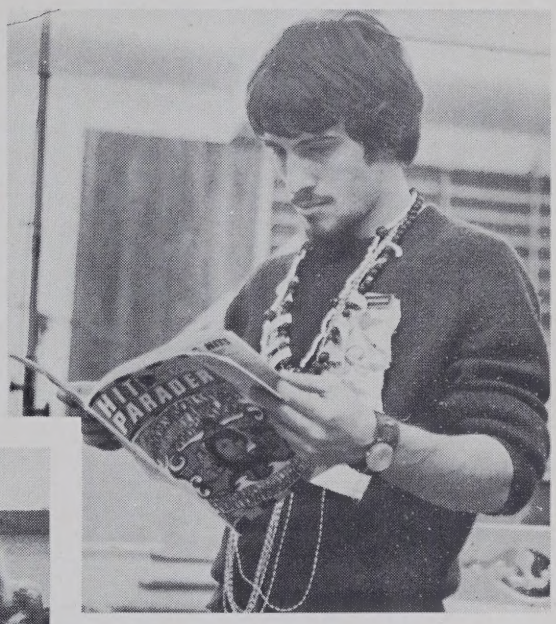

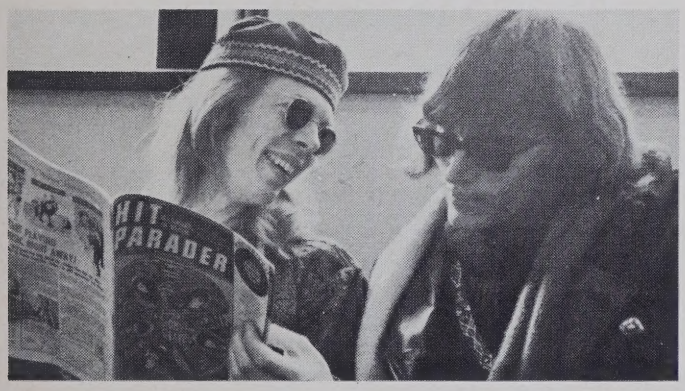

Top: The Young Rascals, Felix (left) and Eddie.
Bottom: Jefferson Airplane, Jack (left) and Jorma.

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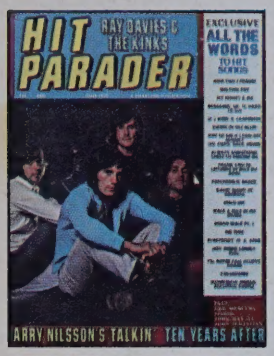


JUNE, 1970

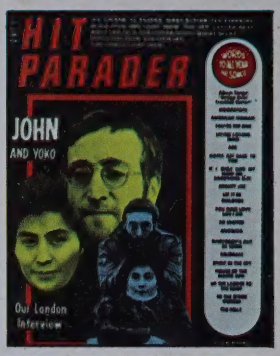
Ray Davis & Kinks
Harry Nilsson
Ten Years After
King Crimson
Spirit
John Mayall
John Sebastian

"How Can I Forget"
"Hold On"
"Thank You"
"I'll Never Fall In Love Again"
"Hey There Lonely Girl
"No Time"
"Psychedelic Shack"

JULY, 1970

Mick Jagger's Movie
Al Cooper
Alvin Lee
Ike and Tina Turner
David Ackles
N. Y. Rock And Roll Ensemble

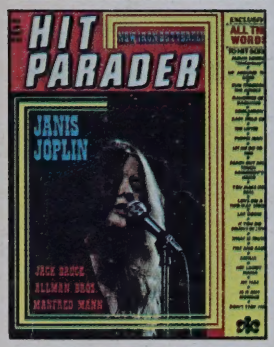
"Bridge Over Troubled Water"
"Ma Belle Amie"
"The Rapper"
"Traveling Band"
"Who'll Stop The Rain"
"Kentucky Rain"
"Hey Everybody's Out Of Town"



AUGUST, 1970

John and Yoko
Joe Cocker
Jerry Butler
Moody Blues
New Canned Heat
Ian Anderson

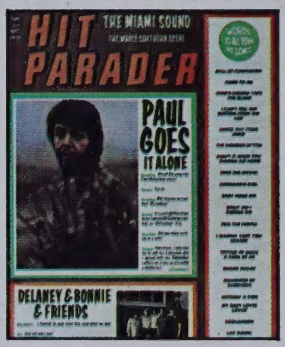
"Woodstock"
"American Woman"
"Let It Be"
"Spirit In The Sky"
"ABC"
"Celebrate"
"Up The Ladder To The Roof"



SEPT, 1970

Janis Joplin
Jack Bruce
Manfred Mann
New Iron Butterfly
Allman Bros.
Simon & Garfunkel

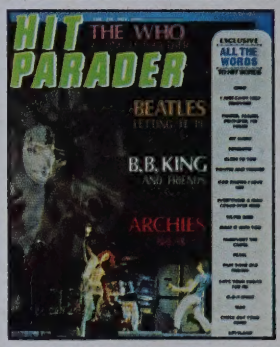
"Up Around The Bend"
"Daughter Of Darkness"
"Soolaimon"
"Puppet Man"
"What Is Truth"
"Cecilia"
"Hey Lawdy Mama"



OCTOBER, 1970

Paul McCartney
Delaney & Bonnie
Miami Sound
Moody Blues
Rock Publications
Sir Douglas Quintet

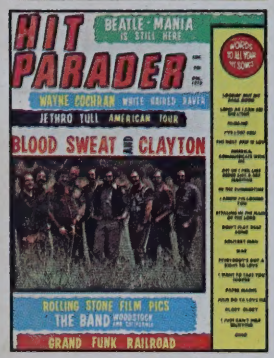
"Ball Of Confusion"
"The Wonder Of You"
"Sugar Sugar"
"Soolaimon"
"Lay Down"
"Come To Me"
"Hitchin' A Ride"



NOVEMBER, 1970

The Who
Beatles
B. B. King
Archies
Canned Heat
John Mayall

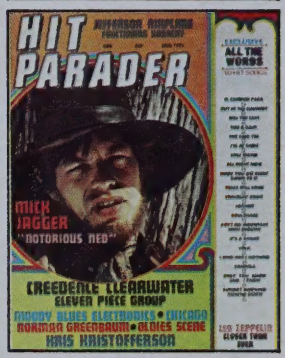
"Close To You"
"War"
"O-o-h Child"
"Pearl"
"Make It With You"
"Sunshine"
"My Marie"



DECEMBER, 1970

Wayne Cochran
Jethro Tull
Blood Sweat & Clayton
The Band
Grand Funk Railroad
Jack Bruce

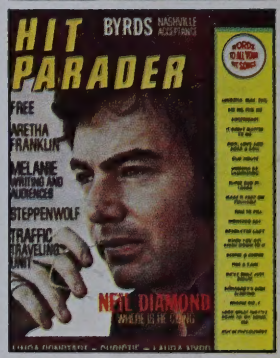
"Lookin' Out My Back Door"
"Hi - De - Ho"
"I've Lost You"
"I Know I'm Losing You"
"Paper Mache"
"Solitary Man"
"In The Summertime"



JANUARY, 1971

Jefferson Airplane
Mick Jagger
Creedence Clearwater Revival
Chicago
Led Zeppelin
Norman Greenbaum

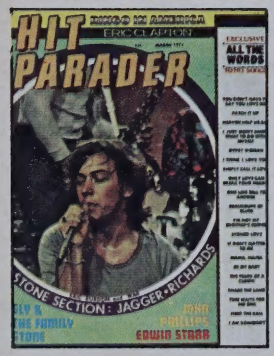
"El Condor Pasa"
"Out In The Country"
"Fire & Rain"
"I'll Be There"
"Lola"
"Candida"
"Cracklin' Rosie"



FEBRUARY, 1971

Byrds
Aretha Franklin
Melanie
Steppenwolf
Traffic
Linda Ronstadt

"Lucretia Mac Evil"
"See Me, Feel Me"
"It Don't Matter To Me"
"Our House"
"Montego Bay"
"Green - Eyed Lady"
"We've Only Just Begun"



MARCH, 1971

Eric Clapton
Eric Burdon
Sly & The Family Stone
John Phillips
Edwin Starr
Chicago

"Patch It Up"
"Heaven Help Us All"
"Beaucoups Of Blues"
"Share The Land"
"Stoned Love"
"One Less Bell To Answer"
"Heed The Call"

APRIL, 1971

Melanie
B. B. King
Jimi Hendrix
James Brown
Three Dog Night
Al Kooper

"My Sweet Lord"
"Your Song"
"Knock Three Times"
"Black Magic Woman"
"Immigrant Song"
"Ruby Tuesday"
"If I Were Your Woman"

MAY, 1971

Elton John
Johnny Winter
Jethro Tull
Graham Nash
Randy Newman

"Remember Me"
"I Hear You Knocking"
"Rose Garden"
"Let Your Love Go"
"My Sweet Lord"
"Precious Precious"
"Born To Wander"

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